

March 1936

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SPECIAL NOTE:

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THE AMERICAN MAGAZINE OF **ART** INCLUDING CREATIVE ART

AMERICA'S LEADING ART PUBLICATION

Bronze Shrine Guardian, Chinese, 7th-10th Century, A.D. Cover
Courtesy of the Royal Academy of Art. (See page 171)

Vasily Kandinsky: Pointed and Round (Oil), 1925 Frontispiece
In the S. R. Guggenheim Collection. Courtesy of the Carolina Art Association, Charleston

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AUTHORS IN THIS ISSUE

LANGDON WARNER, whose article on Chinese painting in the February number of the Magazine brought so much pleased comment, is Keeper of the Oriental Department of the Fogg Art Museum of Harvard University, as we said last month. He has written for a good many magazines in this country, is author of *The Long Old Road in China*, and *Japanese Sculpture of the Suiko Period*. He is now at work on a more popular book on Japanese sculpture to appear this year.

VIRGIL BARKER has written a number of articles for the Magazine on phases of American art, past and present. The special number of *The Arts* (September, 1926) given

over to Peter Bruegel, the Elder, which subsequently appeared in book form, is still remembered as an outstanding contribution of the decade. Mr. Barker is now on an island off the coast of Florida, finishing his book on American painting.

MARTIN LEWIS is known mostly as one of our respected workers in the various copper-plate media, but he is also a water colorist. In writing the present article, Mr. Lewis explained that "a book could be written about that particular subject and still leave much unsaid." However, he has managed to get the essentials compressed into the compass of a rather short article.

CORRECTION

On page 77 of the February number appears the phrase "nigh cranking in." This should read "me cranking in" from the familiar passage in *King Henry IV, Part I*. The mistake is the Editor's; Mr. Warner, being on the high seas, could not read proof.



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VASILY KANDINSKY: POINTED AND ROUND
SOLOMON R. GUGGENHEIM COLLECTION

In the Exhibition at the Gibbes Memorial Art Gallery, Charleston, S. C.

March 1936

WITHOUT AN UNDERTAKER

JUST the other day someone decried the lack of the creative impulse in Americans. He went on to substantiate his charge by pointing to our man-made world—its ugliness and bewilderment. The evidence he presented certainly exists and in great quantities. But so does American creativeness. We do not lack the impulse; our trouble lies, rather, between its inception and the end product. Somewhere along the line the process is thwarted, the thread is snapped.

What is it that snaps the thread? Many things, no doubt, but important among them is an unsuitable pomposity about the business of creation displayed by some of our artists. They have a mock-seriousness about it all, a heavy-handedness which, to judge by their contributions to our chaos, has nothing to do with the intensity of genius. Perhaps they are secretly aware of the travesty, but if so they cover it up with an *ex cathedra* air. There are certain ways, they tell us, in which creation can be wrought; otherwise it is mere production. And the rest of us are supposed to pull long faces and take it in—even after attending their exhibitions. Unfortunately, however, the secret is out; some discerning outsider discovered that the tragedians of art, by imposing extraneous weight on the creative thread, have snapped it long ago.

Although much damage has been done, those creative workers, whatever their field, who respect and understand the necessary link between the impulse and the finished thing, show more and more strongly that they have the real secret. With them it is an open one. They know that it is dangerous to limit the powers of creation, even with a long face. And when they grimace they have good, human reason to do so. They know that there are frequent times when the creative fire is lit by delight, an attribute of life as important as the mock proprieties. Among people of this kind creation is released and allowed to carry through without an undertaker on the premises.

And by accepting their undogmatic creed we begin to see how it is that a certain competent but deadly serious painter is liberated by his enjoyment of a hoax. The pursuit of happiness in his case, too, transforms his sometimes sterile devices into forms which partake of the integrating life of creativeness. When swept along by an idea—even a funny one—he is a changed man, it seems. He forgets to over-burden and to twist that impulse; however unconsciously, he treats it with respect. For the time he shares the secret. And it's no wonder, for that respect is a most enlivening thing.

F. A. WHITING, JR.



One of the Two Murals in Pure Fresco by Reginald Marsh Recently Completed in the Post Office Department Building, Washington, D. C. Mr. Marsh, like Mr. George Biddle, is a Pupil in Fresco of the Well-Known Painter, Olaf Nordmark. All Reproductions with this Article are by Courtesy of the Treasury Department Art Projects.

THE RETURN TO THE FACTS

BY FORBES WATSON

ONCE upon a time, writing about art, so far as the great public knew, was a nostalgic, extra-cultural experiment of the poets. There were those, too, who wished to be poets and reached out to the romance of art as a kind of first rung of the golden ladder to poetry. Between them, the poets and the would-be poets, they showed to the professionals that there was a field of approach for them which was no longer limited to a special audience, but open to wider and more eager circles. Ruskin to Norton to Berenson, as it were—I refer to the innocent days before Lord Duveen gave wings to British museums and before Mr. Mellon carried off the Hermitage.

Ruskin and Pater left in their wake a firm belief, in the world of English writing, that if you could not learn the facts of life at least you could write about art; if not as a moralist, then as a poet. While the pioneer drilling of the experts went unheard, the

world learned about art from ladies and gentlemen, the generally cultured and groping scholars, the poets and the travelers, but it is a long time since the field has been in so limited or so polite a state. Even then, and long before then, many artists were also writing.

Despite Dürer, Leonardo, Vasari, Reynolds, Delacroix, Fromentin, and many other painter-writers, it was not until the past generation that the artists, the specialized experts, or the highly trained historians, gained any great reading public. A still more recent manifestation in the world of art is the grinding out of Ph.D.'s of the fine arts. The machinery of collegiate aesthetics had not begun to turn, with anything like its present power, in the days when the poets, the occasional scholar who could write as well as Berenson once did, and the people who had a mania for writing about art, commanded the public's ear, at least as much ear as the public

gave. There is one curious distinction between the writing of the practitioners of painting and sculpture and the writing of those who look to these arts, which they do not practice, for their own salvation, and that is, that the practitioners are, on the whole, much less inclusively dogmatic. The case of Ruskin hardly contradicts the point.

Including the present time, the proportion of the amount which the practitioners have written about art, compared, in writing yardage, with the amount written by the non-practitioners, is comparatively slight. This leads to the speculation as to whether the wholesale supply of emotional, under-trained writing about art, which exists today, gives any clue to the large number of dogmatic

it—certainly not a lifetime—when it was explained to us feverishly that the only painter who could demean himself to be representative was either he who ignored the invention of the camera, or he who was such a befuddled academician that what he painted did not matter?

Hardly an hour ago we were told that from the perennial sophomore, Léger, was to come the future painting—a pre-war thought which still finds its post-war attenuations. The attenuations are funnier today than they were when the idea of a purely abstract art was so valuably born, for the idea, mossy as it is today, was incalculably valuable when it was alive and thriving a quarter of a century ago. And its value was definitely enhanced by the dogmatic furor with which it was propounded, for no mild attack on a naturalism that was dying in a *cul-de-sac*, would have made possible the revolution which cleared the track for the realism of today.

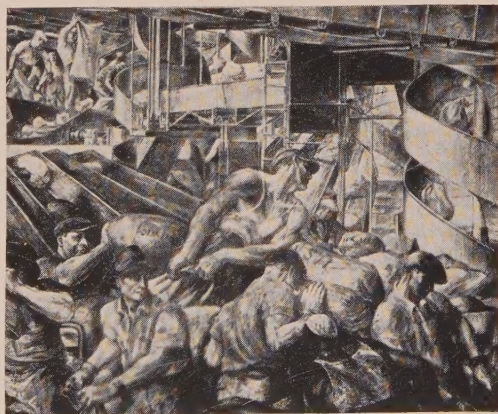
The furor was possible because, in the great army of men and women carrying on the crafts of painting and sculpture, only a minority, naturally, had the energy to be at once realistic and abstract. Since all great art, however objective in its point of view, has an abstract design—an actual creation of the artist which is not based on objective copying but on imaginative apprehension, and since also the supply of genius in all periods is limited, the majority of the pictures, which poured through a growing succession of ex-



Detail of the Marsh Fresco from the Full-Scale Cartoon

statements about art that come and go every season like spring showers. Whatever the reason for their existence, they sparkle for a moment in the pages of the newspapers, magazines, and books, and then die out. And every day there is a new crop. But, because so many opinions and theories are presented as dogma, because they are almost immediately superseded by other theories and opinions, does not mean that they did not, in their short life, accomplish anything.

Nor does the mere fact that the dogmas of the day before yesterday were disproved yesterday, in the least prevent a fresh carload from appearing today. How long ago was



Corresponding Detail of the Marsh Mural after Completion

hibitions, consisted of workaday canvases minus any abstract quality, paintings which contained, at best, proof of a practiced and dexterous hand capable only of copying the parts but not of designing the whole.

This truism has been stated many times and perhaps the mere fact that it is a truism is why it has had periods of complete neglect. It is certainly not an idea born in our time; it goes back to the mists of the past and has been reaffirmed in every epoch. For example, Sir Joshua Reynolds reaffirmed it in his Eleventh *Discourse* when he wrote:

“So far is my disquisition from giving countenance to idleness that there is nothing in our art which enforces such continual exertion and circumspection as an attention to the general effect of the whole. It requires much study and much practice; it requires the painter’s entire mind; whereas the parts may be finished by nice touches, while his mind is engaged on other matters; he may even hear a play or a novel read without much disturbance. The artist who flatters his own indolence will continually find himself evading this active exertion, and applying his thoughts to the ease and laziness of highly finishing the parts; producing at last what Cowley calls ‘laborious effects of idleness.’”

I quote this passage chiefly for that nice phrase of Cowley’s, “laborious effects of idleness,” for I believe that twenty-five years ago we were so overwhelmed with laborious effects

of idleness that nothing but a furious and dogmatic insistence on non-representative abstraction as a saviour of art could have redeemed the taste, both of the layman and of the artist. This was reiterated until in the gay 1911’s the statement in paint or in stone of a literal or realistic fact was sufficient to bring down upon the head of the maker of so unimaginative a statement the contempt of all who were embracing, like new converts,



Above: Detail of Full-Scale Cartoon for Second Fresco by Reginald Marsh in the Post Office Department Building, Washington. Below: Small Preliminary Study for Mr. Marsh’s Second Fresco





Reginald Marsh's Second Fresco in the Post Office Department Building, Washington

the cause of what was then, and by outsiders still is, called "modern" art.

The facts belonged to the outer world of photography or, as I have said, to the unregenerated academicians, the nature copyists, those boors who are pictured by the abstractionists as sitting before a landscape, a still life, a human being, and dowdily, laboriously, copying what they see through their unimaginative eyes. Thomas Eakins was still painting in Philadelphia but, even so short a time ago, he had only a comparative handful of devoted admirers. Although the National Academy had given him a prize years before, he was not discovered by the liberal artists until after the Armory Exhibition.

I understand that although Arthur B. Davies invited the naive painter, E. L. Henry to contribute to that exhibition, Eakins was not invited. Neither the museums nor the collectors had discovered him. In those days, when the most excited and the most vociferous groups of artists were rushing pell-mell away from such concrete results as Eakins achieved as his ideal, in his great portraits, it was not then understood, as clearly as it is today, that there is more abstract quality in the realism of Eakins than in dozens of the minor imitators of imported ideas of abstraction whose

names were known for a moment and are now already forgotten.

I am speaking of the time when we were preparing our minds for Marcel Duchamp's "Nude Descending the Staircase," for Kandinsky, for Matisse, in his most distorted period, for the cubistic efforts of Picasso and Braque, and for the limited craft of Brancusi. In the midst of the orgy of theorizing and aesthetic revivalism, the realistic was as much spat upon as the naturalistic. The word "architectonic" was again becoming fashionable and critics who did not know exactly what were the qualities which gave to a painting the privilege of being called "architectonic," found consolation in this handsome word of Greek descent, believing that even when foggily used it lent weight to a column not too profound. "Three dimensional" was another term that was fluttering into a place in the sun, and "significant form" became a catch phrase for the fluently untrained before Mr. Clive Bell laboriously attempted to patent it and years before Mr. Alfred Barr had his now historic "Clive Bellyache."

Everyone who assembled at or conducted, the revival meetings in behalf of the abstract, was attempting to recognize not the "whole" of a design, nor yet any such optimistic sim-



Above: Mural by Gerald Foster Recently Installed in the Freehold, N. J.,
Post Office. *Below:* Preliminary Quarter-Scale Sketch for Mr. Foster's Mural



plicity as the human foundation on which art rests. On the contrary, they were attempting to recognize elements—color elements, form elements, the elements that were supposed to be the corner-stones of an abstract work of art. At the same time new ways of scorning the facts were constantly suggested. Such facts of light as those which the Impressionists found so attractive and, in many cases, rendered so attractively, came suddenly to be scorned as temporary effects wholly unworthy of artists who were attempting a permanent expression.

The slightest haphazard water color by Cézanne, the least of his starts swept up from his studio, became, for the communicants of the new faith, a weightier creation in itself than the entire output of Monet, Manet, Degas, and their friends. Degas was reduced to the rôle of a mere illustrator. Monet was a superannuated nature-copyist who, not having enough imagination to create the abstract, was at infinite pains to study the minutest variations of the light falling upon the great outdoor world.

Sisley became a pretty-painting nonentity and Pissarro was redeemed mainly by his association with Cézanne, the fast rising idol of western painting. Painters long since forgotten crashed for a moment across the new public's horizon with one profound ism after another. And more and more he who was not abstract was damned. Only the pot-boiling manufacturers of the academies painted in a manner that the uninitiated could understand and the concrete, in any form that could be recognized by the uninitiated, became anathema.

II

But it would seem as if the painting of today were not directed entirely to an audience of the initiated. It is not made for the purpose of illustrating a theory. Rather is it, in America, for the most part, a return to the great tradition when the painter's first duty might be said to have been to set down the facts, and as it were, throw the art in free.

This may seem far-fetched, but it is not as far-fetched as it looks to be on the surface. However, perhaps a little more explanation

is needed to make my point. When some of the greatest painting that man has created was done, it was not uncommon for the patron, client, or buyer—state, city, church, or prince—to say to the artist what he wanted and to set down for him certain conditions, conditions which governed or directed how the facts were to be presented by the artist. Furthermore tradition had its own commands that it made effectively. In a word, at that time, painting, as an expression of the artist's point of view, was held within the limits of certain rules some of which were declared by custom, and some by the patron.

Demands were made upon the artist by liturgy, in which no irregularities were tolerated, by tradition, and by the patron, demands which, in the recent heyday of excessive individualism, would have been thought to be bonds that only a slavish imagination would tolerate. And now, suddenly, the United States Government in its Treasury Department art program instituted by Henry Morgenthau, Jr., Secretary of the Treasury, has become, quite innocently, a patron much more akin to the patrons of the grand period than to those sophisticated buyers who latterly



One of Many Drawings by Gerald Foster, Studies for his Freehold Mural

prided themselves on their delicate refusal to step on the most sensitive toes of the most sensitive expressionists.

So we find Mr. Reginald Marsh, in his original and vigorous murals, much more in the mood of the tradition when he listens attentively to the engineers of the Post Office



Mural by Ward Lockwood Recently Installed in the Wichita, Kansas, Post Office

Department as they explain that his chutes are not at a thirty degree angle. That is the angle of descent which has been found after scientific experimentations to be the only practical angle at which a circular chute should be graded. If a greater angle of descent is made the mail is injured, if a lesser angle the chutes work ineffectively. And Mr. Marsh proceeded to make his chutes look thirty degrees, to the improvement, in his own mind and ours, of his mural.

We find Mr. Tom La Farge, the winning sketches of whose murals for New London were reproduced in this Magazine (August, 1935), after being criticized by some old whalers as to certain technical details, preparing to pass a jury of whalers before he carries out his designs full-scale. We find him making sixty drawings and submitting them for detailed criticism to a jury of whalers, determined that he shall pass that self-appointed jury before he proceeds further.

We find Rockwell Kent writing that before he carries out his murals for the Post Office Department he is going to have every detail right. We find a dozen other painters explaining that this is right or that is right, meaning that in the Post Office they actually do so and so, or in the prison, or in the courtroom, or in the factory. All this, I might add, is not by request or direction of the Government. The idea came from the artists themselves. As much as anything else it

seems to me to indicate on their part the consciousness of a larger, a broader, and a more human public than the precious one to which the concatenations of the theorists appealed. The appeal came only after lengthy explanations by the protagonists had proved to the select that their supposed understanding was proof of superiority.

But the facts, to which we have returned, if we have (I set forth no dogmatic claims either for their virtue or their validity), are only of value if the interest in abstract design dominates them. Mantegna and Van Eyck set down the facts. Who more clearly? Yet paintings, which might on the one hand be described as literal records, remain the special delight of the aesthetic on account of their qualities of intentional design, those qualities without which no amount of physical facts, literally recorded, will add up to art.

The argument then pretty nearly boils down to this. Without intentional design the facts become mere facts, "laborious effects of idleness." Without the facts the design becomes mere abstraction, which, in the sanctuary of the artist, may be immensely instructive, and in his record too, but which alone and by itself is only a framework, an outline, a hook on which to hang the clothes of art, not a human, full, richly clothed art, but a theory, a five finger exercise, a theme, an un-orchestrated part, an indication of where the woods, the brasses, the strings shall enter, or

if it becomes too laborious, a mere recipe.

Even when the subject is historical the aim is not now to glorify but rather to create a realistic approach. Both in the Ward Lockwood mural installed in the Wichita, Kansas, Post Office, and in the Gerald Foster mural in the Freehold, New Jersey, Post Office, we feel a drive toward the facts. The actual scene, as it were, is reconstructed. To cap-

ture the romance that time has given the scene is more the aim than the imposing of a contemporary veneer of romance. But above all, whether it is the facts of today or the facts of romantic history that these artists attempt to portray, facts, it seems to me, remain subservient to design. That is a return to the great tradition, designed reality rather than undesigned reality, that undesigned conglomeration of naturalistic parts against which the artists and their spokesman, Guillaume Appollinaire so one-sidedly and so fortunately rebelled.

In this connection many other murals now being finished under the aegis of the Treasury Department Art Projects might be cited to show how far we have come from the 1900's. But I don't wish to infer that such changes are the result of the nation-wide encouragement induced by the permanent section of the Government which Edward Bruce, as special assistant to Christian Joy Peoples, Director of Procurement, organized. These changes may have been encouraged by it, but they had already taken place in the artists' minds. They are the inevitable result of the pendulum-swing. The pendulum swung too far toward purely intellectual painting. It always swings back. This time it has swung back to the facts.



Two Details from Ward Lockwood's Completed Mural at Wichita



NON-OBJECTIVITY AT CHARLESTON

THIS is indeed a changing world. The pressure of transition is felt everywhere. Even Charleston, the city we like to think of as the final shrine of a distinguished and aloof tradition, is impelled by this urgency of the times. Because of it a collection of paintings, never before shown to the public in this country, may be seen there in the Gibbes Memorial Art Gallery all this month and until April twelfth. It is Charleston and not New York that has the daring to stage this exhibition.

The collection has been made by Mr. Solomon R. Guggenheim, who is himself a winter resident of Charleston, with the indefatigable help of Baroness Hilla Rebay whose own collection serves to fill out the exhibition to its present proportions. Altogether there are one hundred and twenty-eight pictures on view in the refinished galleries, ranging from Seurat in the early 'eighties to Rudolf Bauer in 1935.

The word "daring" is used because all but twenty of the pictures are non-objective. Baroness Rebay gives a long "Definition of Non-Objective Painting" in the handsome catalog of the exhibition and in it we may find some hint of what to look for, or at least what not to look for, in these pictures. "There is a subtle but important distinction between an abstract form and an absolute form," she writes. "Any object of the materialistic world can be abstracted or broken down into its component parts. The circle, the cube and the triangle are absolute forms; if they are changed or abstracted they lose their existence. Even the most dynamic abstract picture has some particular object as a starting point; the absolute picture contains no object. The form and space of an absolute picture are definitely cosmic, without materialistic meaning, and absolutely final."

But besides being "final," we are told, they are new, prophetic omens of a different world. To quote the Baroness again: "The pictures of non-objectivity are the key to a world of unmaterialistic elevation. . . ." And later: "Artists who have the courage to represent the experiences of their own time can no

longer believe in the reproduction of nature's pattern; they do not look to the styles of former centuries for inspiration. They are self-reliant and creative in expressing their extraordinary contacts with the eternal laws of the universe. The reproduction of objects has changed to the art of non-objectivity in which form, rhythm and color are used to create the absolute, with no intellectual relationship to the materialistic side of earth. . . .

"The objective picture follows inspiration, the non-objective picture follows intuition; inspiration may be hasty and time-bound, but intuition is gradual and timeless. . . ."

Our examination of the pictures was perforce rather hasty on both visits and so no timeless conclusion could be reached concerning them. And the remembrance recurs that frequently in the past some special kind of art has been considered final. An examination of cycles and styles indicates with approximate certainty that various types of art have proved final in the sense that they mark for us the end of an epoch. But even these final stages cannot be absolutely severed from the beginnings of new cycles. In the end the Baroness's conviction may be borne out in the experience of our children's children; hindsight is easier than foresight.

At the Charleston exhibition sixty-one (within six of half the pictures) are by Rudolf Bauer whom Baroness Rebay considers the outstanding absolute or non-objective painter. The runner-up in number is Vasily Kandinsky, whose work is more widely known and on the whole better liked in the United States. The reason for the preference lies, undoubtedly, in Kandinsky's greater interest in texture and that very material quality of his paint which gives it a comforting presence in the world inhabited by most of us. As one can see from the frontispiece of the issue, it strives less after the cosmic. Strictly non-objective examples of work by Albert Gleizes, Fernand Léger, Ladislaus Moholy-Nagy, Edward Wadsworth, and the Baroness herself, round out the predominant note of the exhibition. But pictures by Seurat, Modigliani, Klee, Robert Delaunay, and Chagall are

also shown to provide a series of connecting links with painting of the past (and present) which employs representation.

After seeing the Guggenheim pictures and the reproductions of those from the Rebay collection in the Charleston catalog, the suggestion recurs, and with mounting insistence, that however pure Herr Bauer may hold his forms, to any ordinary observer they coincide with symbols as ancient as the mind of man. The repeated use of circle, square, triangle, and cross may have deprived them of overtone and undertone to the artist, though it seems incredible. To the observer aware of his heritage, however superficially, any such divorce from meaning is impossible. The question as to what purpose impels this purity which seems to encroach at times on the confines of aridity cannot be stilled. And each observer will have to find his own answer for it.

Still less pure are other symbols which appear, symbols that insist on suggesting things and parts of things—very objective things too. Among them are the heart-shape (Number 12 in the catalog) and the bell-shape (Number 38) and the stars, the last of which are incorporated in a picture entitled "Cosmic Pleasures" (Number 31). And can one be held responsible for finding in the picture with the hearts, forms that recall the simple organisms and cells revealed by the microscope? To some degree the discoveries of objects in these absolute pictures depend on the spectator. It may be that the glimmerings of recognition are in no sense a part of Herr Bauer's purpose and that he himself has not experienced them. May he forgive us our doubts!

In these days when the American art battle has shifted front and deserted to a large extent such cosmic implications, it would be fashionable, and in some quarters necessary, to pay absolutely no attention to this exhibition. Our own artists are becoming increasingly aware of the ceaseless sound of shuffling feet and the murmurs of hunger. Bauer, obviously, has none of these concerns. He may in truth have adjusted himself to the universe he senses in the balance of his own pictures.

It is very doubtful whether the American

public, perhaps least of all that of the portrait-loving South, will find in his work, or in that of his fellow-exhibitors, anything more than fascinating or baffling patterns. Whatever acceptance they win, however, may be given more readily because of their lack of expressionistic distortion of the human figure.

To the Gibbes Memorial Art Gallery the advantage of this audacious exhibition should



RUDOLF BAUER: WATER COLOR, 1931

In the Solomon R. Guggenheim Collection of Non-Objective Paintings now on Exhibition at the Gibbes Memorial Art Gallery, Charleston, South Carolina. Number 51 in the Catalog

be great. The South is awakening in so many ways to the exigencies of change and if the old belief that pictures must always be of something rather than things in themselves can be shaken, a very bright new leaf will have been turned. And the less drastic modernism of our own recent past and of the present should gain a geographical extension of its market. The Gibbes Gallery and Mr. Guggenheim will have done much if they accomplish that.

F. A. WHITING, JR.



FIGURE 1. JADE DISC. FOURTH-THIRD CENTURY B. C.

Lent to the London Exhibition by the Nelson Gallery of Art, Kansas City. Courtesy of the Royal Academy of Art

CHINESE SCULPTURE AT LONDON

By LANGDON WARNER

PROBABLY no exhibition can ever be collected which would give Chinese sculpture its entire due. Many of the noblest examples are still happily fast to the mother-rock in their cave chapels. Even those that were cut from the walls more or less intact and fetched abroad have become stark affairs by the time we put them on display. Obviously our hope of success in examining the carvings and modellings that have been brought together at Burlington House in London is to concentrate on their essentials and to forget Picadilly outside and all the predilections for Greek or Roman or Renaissance sculpture that we may have brought in with us.

Now one of the essentials in every man-made thing is the material from which it was made, and I find it instructive, at the International Chinese Exhibition, to look at the sculpture with this problem uppermost in my mind and with an inquiring eye for the purpose. In that way I may hope to arrive at some honest appreciation of the artist's original imagining. Thus, and only thus, stone carvers' work falls naturally into its own group, wood-carving into its own, and all modelling in clay, whether to produce pottery or bronze-casting, into a third group. Each craft stands out in its own peculiar value without false comparisons.

Taking stones as my first group I realized afresh what skills the ancient Chinese have used, within the varieties of hard and soft, rough-grained and smooth, to achieve their results.

Earliest of all come the jades, most of which are of unknown antiquity. While their range is great in color and shape, the early ones possess a look in common that comes from the essential fact that the block or pebble was shaped by saws and hones charged with a harder jewel-dust. Such tough material discourages deep incision, and the formal element is thus, perforce, left obvious. The result was of course as satisfactory to the straight-thinking Chinese who were bent on

cutting stone into shape for a symbol, as our extreme naturalism is satisfactory to the more oblique-minded westerner. His sidewise eye is ever on beautiful flesh and blood, for instance, when he should be fashioning stone. But at the last pathetic end of the stone series of the later centuries I noted how the Chinese themselves had lost their direct and philosophic craft. They fell into our familiar trap and copied, regardless of material, other forms of other men's art or of nature. It was for all the world as if they, too, had suffered the agony of divided aims brought by Alexandrine Greece and a European Renaissance. For the late Greeks never realized that rock and flesh have their separate and incompatible beauties, nor has Europe realized it as a whole since the sixteenth century.

But pre-classical Greece and mediaeval Europe—like the Orient till later times—saw



FIGURE 2. LADY MAKING OFFERING, JADE. CIRCA SECOND CENTURY B. C.—SECOND CENTURY A. D.

Lent to the London Exhibition by Mr. and Mrs. Sedgwick, London. Courtesy of the Royal Academy of Art

directly within their own minds stone and stone-cutters' tools and the formal geometry that they evoke. They never attempted naturalism. They used animal bodies and plant shapes to suggest nature without loss of symbolism or of formal beauty.

At the exhibition no photographs could be bought of the tiny geometric fishes and water-buffaloes that were fashioned from split pebbles of jade. But in the chimeras at the rim of Figure 1, the glorious disc I reproduce, run a pair of animals that show delightfully their kind.

No jade mines were known to the ancient Chinese from the tenth century B.C. to the time of Christ. The supply seems to have come from the tribes on the northwest frontier who brought in pebbles from their mountain brooks and never found the mother-lode. This limited the size and, frequently, the shape of what could be made.

Leaving the peculiar geometry of these early discs and animals, it is worth while to examine the shapes of jade in a later period and to find the aspects that human beings assumed when used symbolically in the same material. My second illustration is a moon-white creature—a lady like a waxen lily—who bends forward with some offering. The

craftsman (knowing thoroughly his purpose) held in his hand, I believe, an oval white pebble. It was to become recognizable as a lady, and hence must be long and slim and yet must stand up. Tilting the pebble a bit, he marked a line that slanted across its flat butt. Then he gave it to the apprentice to saw off. When that job was done, days later, the thing stood, slightly leaning forward, and the front side had but to be sawed in two notches, sparing head and block-like hands and the front hem of the garment. The back was a longer slope and was probably scored deep with cross grooves, the partitions between them knocked out, and the whole smoothed with abrasive hones. Hair-dressing, without detail, and the features of the face were now sawed into shape and the human likeness stood sufficient—a little pearly symbol of a lady holding, perhaps, a golden spray that the jeweler next door had been meanwhile fashioning. Mr. Eric Gill and some few others today might have expressed such formal ideas in this material and, allowing for their western symbolism, the external look of the result would have been much the same. When essential materials and purposes do not differ, outside shapes inevitably show resemblance.



FIGURE 4.
CHIMERA OF
GRANITE.
CIRCA
FOURTH
CENTURY
A. D.

Lent to the
London Exhibition
by Mr. C. T.
Loo, Paris.

Courtesy of the
Royal Academy
of Art



FIGURE 3.
HORSE,
GREEN JADE.
CIRCA
SECOND-
FOURTH
CENTURY
A. D.

Lent by the
Eumorfopoulos
Collection to the
London
Exhibition.

Courtesy of the
Royal Academy
of Art

What shall be said for the green jade horse (Figure 3) from Mr. Eumorfopoulos' collection? No other ancient or modern example is at first sight more lovely. And I find it even more so when I try to reconstruct the preliminary image that was in the artist's mind and to follow his stages in the carving. Concerning the essential purpose I can guess only that this horse-shape was put into the grave as a symbol for the steed his master must use in the spirit world.

The pebble for the head—there seem to have been several to complete the whole shape—was squared, for we can see that the lips fall precisely to the bottom surface of that block. From that stage on we imagine the craftsman excavating the gap between the

muzzle and the upright neck. Then by formal grooves, honed deep or shallow, the rest is done. Color, God gave the craftsman, and, in this case, He gave him green by chance. Are we interested in the vet who points out that horses are not green? No, we are not, except to answer that horses are not made from rubbed-down jade out of Turkestan.

Leaving jade for the moment, and minute size, it is instructive to jump at once to the huge block of granite-like rock of chimera-shape (Figure 4) that stood, ranked with its fellows on either side of the long avenue of a tomb. This was no pebble, but an enormous block split right-angled from the quarry bed. Mallets and iron chisels chipped at this to shape its barrel-belly and the protruding tun



FIGURE 5. BUDDHIST FIGURE
FROM THE ROCK CHAPELS
OF YUN-KANG. FIFTH
CENTURY A. D.

Lent to the London Exhibition by Mr.
Robert Lehman, New York.

Courtesy of the Royal Academy of Art

of chest. Either side down the knobby vertebrae run swooping formal feathers. The rudimentary wings embellish shoulders of rock that are great patterns rather than flesh and hide concealing functional ball-and-socket joints. It could not be otherwise to arrive at the grandeur of stone-carving that is here.

The great Buddhist figure (Figure 5), sent by Mr. Robert Lehman, that has long stood in the Metropolitan Museum should be re-imagined in place on its cave wall in the grottoes of Yun Fang. It was cruelly treated when it was separated from its fellow bas-reliefs. Today, in the galleries, we miss the original conception and are likely to think of it as if it had been conceived in the round.

In the first half of the fifth century the Tatar barbarians, under whom it was made,

were fresh converts to Buddhism which had been filtering across from India through Central Asia. Their purpose was to make their cliffs into a perpetual evidence of their faith. The Buddhist symbolism which had come to them included not only the holy Lotus and the Wheel of the Law, but the Buddha and his lesser divinities, incarnate. Head, body, arms, and legs must be there, but it was not in their minds to make them "function biologically." Great diagrammatic arrangements, fit for a rock cave wall, were chiseled, and all about the niches where the gods stood and sat were formal arrangements of other sacred symbols. Small blame to us if we lack the knowledge today of Chinese rock and Chinese tools and Buddhist symbols by which we



FIGURE 6. MONOLITHIC STELE, 575 A. D.

Left, Obverse; right, Reverse. Lent to the London Exhibition by the University Museum, University of Pennsylvania, Philadelphia. Courtesy of the Royal Academy of Art



FIGURE 7. BUDDHIST TRINITY AND ATTENDANTS
GRANITIC STONE. FIFTH CENTURY A. D.

Courtesy of the Royal Academy of Art



FIGURE 8. SEATED BUDDHA, LIMESTONE. 552 A. D.

Lent to the London Exhibition by Mr. Oscar Raphael, London
Courtesy of the Royal Academy of Art



FIGURE 9. BUDDHIST FIGURE. STONE. SIXTH-SEVENTH CENTURY A. D.

Lent to the London Exhibition by the Eumorfopoulos Collection
Courtesy of the Royal Academy of Art

may comprehend the grandeur of the concept and of the execution.

It is a help, however, in trying to imagine the sacred cave walls, to see in this exhibition the monolithic steles—two dated 520 and 536 A.D. respectively and one (Figure 6) dated 575. These and my next illustration (Figure 7) show the figures as they seem in their very cliff-side and, not having been sawn out, can be appreciated in their true technique of bas-relief with their embellishments intact.

In this connection turn to any textbook of Chinese art and examine the photograph of that greatest of all Oriental stone reliefs—the lotus-like procession of ladies to the shrine that is, or was, on the walls of the great chapel at Lung Men. In it we find solved the perplexing mechanical difficulties of bas-relief that is not quite three dimensional nor yet a mere cartoon, and hence has its own peculiar restrictions and obstacles. Textbooks in the West tell us these problems were solved only by the Greeks. But here precisely the same answers were evolved by Chinese craftsmen to the very riddles that were posed in Greece. (I scorn to notice the fact that I am here supplying fresh ammunition to those who wish to prove Greek influence in China.)

Mr. Oscar Raphael's seated Buddha in limestone (Figure 8) is a lovely relief of this same period and gives us a prime chance to follow the chisel stroke on a somewhat softer and less granular rock than that of the cave-chapels. In Figure 9 the Eumorfopoulos collection provides a noble shape. It is a grand headless trunk and legs grooved with a stone garment so simply that, for lack of our accustomed tricks and sculptors' cleverness, a westerner might pass it by. But the longer one stands in front of it the surer one is that it will rank among the greatest carvings we know from China.

Very many visitors to the show are impressed by Mrs. Rockefeller's charming full-length headless marble statue. This is not known to be a Kuan Yin, as the label would have us believe, nor is it indeed a mate to the even finer one of the same period that is in the Cleveland Museum of Art. A large placard has been set at its foot which announces most surprisingly that this is "the

best" of its kind—a crude statement which is absolutely the only example of such bad taste in the whole great exhibition. I confess a mulish spirit in me resents that placard. It makes me blush uncomfortably and forces me to recall that the statue always gives an uneasy sense that exaggerated gesture and a sort of semi-western sentimentality mar the effect. It is obviously this statue alone, of all those in Burlington House, which would seem to justify the naïve remark attributed to a broadcasting lecturer in London last week that Chinese sculpture is unsuccessful Greek! Let us freely grant that if the Chinese were trying to be Greek, they were flat failures. But if, as I had hitherto supposed, they were trying to be sculptors of stone, intent on sound rendering of their own Chinese symbols, they succeeded beyond all admiration. Our broadcasting gentleman must be of that tribe who stand with their backs



FIGURE 11. GREEN MARBLE LEAVES.
CIRCA 1600 A. D.

Lent to the London Exhibition by Mr. Oscar Raphael,
London

Courtesy of the Royal Academy of Art

to a work of art and diligently explain its resemblance to another work of art or of nature, telling us what it is like (or unlike) rather than what, by Heaven's grace, it *is*. His gallant try at comparing two incomparables has its closest parallel in our country in the drunk who asked "Is this Christopher Street or Wednesday?"

As I turned aside from the tall and rather contorted statue, which has been spoiled for me by the placard and my evil genius, I found myself fronting the noble old lion from Lung Men. Surely the placard of "best" belonged here if anywhere. It is no Greek statue nor yet a hairy lion, but pure symbol in rock—The Lion of the Law of Buddha expressed

in formal chisel-strokes. Its mate last year reached the Museum of Kansas City, pried and chipped out at the same time from the living rock of the Lung Men grottoes. And who can blame the ignorant vandals for what they did to get a few dollars when they were starving? Years ago there was a chill night spent with smoky torches in that grotto with the two lions, while bandits popped harmlessly outside and the symbol and the stone-cutting were not quite lost on a nervous American. Today no one can re-imagine what geometry in the rock made the carver see the great beast with paw uplifted and head turned. But we do know that he saw it in sunk relief, cut from the vertical cave wall.



FIGURE 10. MARBLE
LUTE-PLAYER.
EIGHTH
CENTURY A. D.

Lent to the London
Exhibition by the Tokyo
School of Fine Arts

Courtesy of the Royal
Academy of Art



FIGURE 12. MOUNTAIN LANDSCAPE WITH IMMORTALS. SOAPSTONE.
EIGHTEENTH CENTURY

Courtesy of the Royal Academy of Art

And we can now see that the turned head and full face presents a squarer more terrific visage and is more on the defensive than any profile. The leg that is planted on the ground is muscled with deep chisel-grooves and the foot is a fisted pedestal below it. The shoulder—but why become lyrical? The thing is impossible to describe except to a stone-cutter and a convinced Buddhist. But thank Heaven it is easy to see.

Figure 10 is less symbolic and grand than Buddhist lions, but nonetheless is an altogether delightful bit of sculpture in soft marble. It represents a lady of the T'ang dynasty with her lute. She is comfortably pudgy, even fat. If it had been a question of flesh and blood I should have plumped for the lean English lass in her hard tweeds, that stood before the case. But here again is stone, not bones and flesh. The beauty is that of cut marble, formally conceived; the less important external shape is a female with a lute.

It is instructive to turn again directly to a softer medium and a less easily defined

meaning and purpose. Figure 11 shows a cluster of fleshy leaves in green marbles made, no doubt, for an ornament on a rich man's table. The upended club of formal aspect, admirably keeping its geometry.

The greatest contrast with all these forms that seem comprehensible and lovely was a mountain landscape in soft stone (Figure 12) peopled with immortals and wild goats. The exhibition crowds were always examining this thing, to my highbrow disgust, and obviously I ought to find out why. The shapes of the divinities seemed to me ignobly copied after the work of the clay modellers who copy life. The rocks and mountains and trees were in such evil and complicated scale that the whole thing grew more like a sponge than a symbol of a mountain range. The craftsman has pecked and worried that block into a million contorted shapes that were enough like natural ones to rouse the wonder of the western mind. He had left no trace of the formal beauty that came to him from the quarry, nor had he allowed the particular value of this block to appear. Disorder was there, and



FIGURE 13A. WOODEN
GUARDIAN. EIGHTH-
NINTH CENTURY A. D.

Lent to the London Exhibition by
the Musée Guimet, Paris. See
Also the Reproduction on the
Opposite Page

Courtesy of the Royal Academy
of Art

pride of skill, and deception. But the crowd loved it and longed to run curious fingers up the mountain gorges and to search the groves to discover fresh evidences of littleness. There was my moral and my illustration and my text. We in the West are pathetically anxious to give credit to ingenuity (if it is obvious) and to painstaking labor of the hand, and above all, to skill in copying something else. But we are in peril of losing our power to look directly at stone things or wood and to recognize essentials.

The next sculptor's material to examine in the great show should of course be that of wood-carving. But there is all too little of importance here. Indeed, of the early periods

in China next to nothing remains. However, Professor Pelliot some years ago fetched back from the desert's edge to Paris three carved wood figures of the Buddhist guardian kings. Of these two have been sent to London (Figure 13). They are of deeper significance than is generally realized and they represent perhaps the most important examples of an art once more commonly practiced than stone or bronze sculpture and probably developed to significant heights in China from the sixth to the twelfth centuries. Far-eastern wood-carving of that time has come down to us in greater variety in Japan—but there it contains who knows what different, non-Chinese elements. This pair of armored



FIGURE 13B. WOODEN
GUARDIAN. EIGHTH-
NINTH CENTURY A. D.

Lent to the London Exhibition by
the Musée Guimet, Paris. See
Also the Reproduction on the
Opposite Page

Courtesy of the Royal Academy
of Art

guardians are much closer to the ninth-century wood statues of Japan than to the great work of the previous century, and the problems presented by them are tantalizing. Certain things about them, however, are sufficiently plain. One is that, even on the marches of Empire, the sound formulas of the image-makers held secure. The craftsman could rely on methods developed through the past centuries to produce his dignified symbol, recognizable to every Buddhist.

The modeller's technique is of course represented at this exhibition by a splendid number and diversity of examples. One turns to it after carving with a fresh eye for the inevitable differences, more fully aware that

comparisons should not be indulged in. For the carver chips or cuts *away* from his block or his log, or else he rubs away his jade with hones and files and drills. The modeller of pottery figures or for bronze-casting *builds up* to the surface that his eye is imagining. The one removes, the other adds, shifts, and readjusts his planes. Also the clay in which the modeller works has neither grain nor decided character of its own, not even color that in the end will count.

The early bronzes (Figures 14 and 15) are here in grand array and though they are stranger than the painting and the carvings to most of us, it is significant to see their room at Burlington House crowded at all



FIGURE 14. BRONZE RITUAL
UTENSILE. SEVENTH-FIFTH
CENTURY B. C.

Lent to the London Exhibition by
Mr. Sumitomo, Kyoto

Courtesy of the Royal Academy of Art

hours. The appearance of a new volume of researches on bronze from the Stockholm Museum was nicely timed for this exhibition and has set the scholars and collectors agog. Three learned Swedish gentlemen, Andersson, Karlbeck, and Karlgren, have summarized the results of the latest discoveries by Chinese archaeologists, and their findings are at times delightfully upsetting to some of our former theories on the subject of dating bronzes. In front of these finely arranged cases is always a knot of foreign and English scholars in high argument. Luncheon and tea and the closing hour break up the groups, but they reassemble at restaurants to carry on the pleasant warfare. Professor Yetts of the Courtauld Institute is preparing still more material, soon to be published, and Bishop White of the Royal Ontario Museum is in London discussing his treasures from the digging at An-yang. Fresh inscriptions are being deciphered and old theories demolished daily so that the whole subject is in a constant state of flux.



FIGURE 16. BRONZE
BUDDHIST FIGURE. FOURTH-
FIFTH CENTURY, A.D.

Lent to the London Exhibition by
Major General Sir Neill Malcolm,
K.C.B., D.S.O., London

Courtesy of the Royal Academy of Art

FIGURE 17. BRONZE
SHRINE GUARDIAN.
SEVENTH-TENTH
CENTURY A. D.

Lent to the London
Exhibition by the Musée
Guimet, Paris

Courtesy of the Royal
Academy of Art



FIGURE 15.
BRONZE
UTENSILE.
TWELFTH-
THIRD
CENTURY B. C.

Lent to the London
Exhibition by Mr.
H. G. Oeder,
Altmark, Germany

Courtesy of the
Royal Academy
of Art

But there all the while, unperturbed in their handsome array, stand the old bronzes themselves, while we mill about and argue outside the glass. Many old families are among them though some of course, with all the good will in the world, could not be sent by their owners. The Chinese Government sent, on a British cruiser, some good contributions, and private collectors from Japan—notably Mr. Nezu—were most generous. One is struck, as one looks around this gallery, first by the wealth of material brought together for comparison and second by the oddly different look taken on by bronze surfaces that have been above ground for centuries from those, cheek by jowl with them, recently dug up. Here again old standards must be changed and one learns anew the deceptive beauty of a “collector’s” patina that has been long loved and rubbed and probably waxed. Sometimes it is hard at first to see through it and to estimate the craftsman’s original accomplishment—proportion, line, bulk, and fine casting. But when the surface is granular with accretions of long burial and dulled or knobby or diseased, one is perhaps more apt to try to look directly and simply at the thing itself.

The great ritual jars one used to see in the Peking Palace, among the chill shadows of a northern winter afternoon, can now be examined more closely. If some of them still fail to bring any very important message, others seem freshly splendid and convincing.

On my first day at the exhibition, I found it well to receive impressions from this bronze room with a sensitive mind and deliberately to avoid the baffling scholarship that blows one hither and yon. Such things must be taken into account only when one is capable of concentrating on individual problems one by one. China’s uninterrupted centuries don’t seem to pass as Greek and Roman and Assyrian centuries have passed. They pile up and accumulate, ponderous, almost smothering. The only relief is to try to peer back and through them and to try to comprehend something of the purpose of this mass of strangely shaped metal that stands ranged here refusing to give evidence. The learned books on the subject, for very ignorance of what we want

most to know, avoid essentials and are busy classifying ornament and correcting each other’s fumbling translations of the few archaic ideographs the bronzes display. The fundamental questions—in what ritual were these things used—why were *these* shapes deemed essential and *these* deep-cut patterns prescribed—what sacrifice needed this shape for wine, this for grain, and this for meat—have never been answered.

Vaguely one knows of Imperial watches at the Altar of Heaven on the night of the vernal equinox and complicated rites at the summer solstice and of thanksgiving when crops were in barn. But these thirty centuries have obliterated with their dense weight all hope that I, or any present-day Chinese, can ever recall the real need for such sacrifice or can treasure that bronze for any true purpose. It is now a collector’s fancy. The reality behind the symbol is lost and has given place to a pathetic squabbling over a date.

I show but two of the grandest (Figures 14 and 15) from among the scores. No two are alike and no one is adequately comprehended even by the most competent expert. Yet for all the lack of comprehension one lingers in that room. One fools oneself into believing that sheer concentrated attention to external shapes will evoke knowledge. But knowledge does not come that way and facts in books are still in a shape too piecemeal to bring a realizing sense of ancient bronze. Still admiration grows, and some deeper delights in technical accomplishment and what is loosely called design.

Among the Buddhist figures of modelled bronze which dated from the middle of the sixth century to perhaps the eighth (Figures 16, 17, and 18) are several of delightful line and proportion. Figure 17, the five-inch guardian of some long-wrecked shrine, is a splendid example. He bends with a threatening fist toward the center of his group, blocking the approach of evil as his lost companion did on the opposite side, and his scarf emphasizes and completes the body’s curve. The slightly larger Amida Buddha (Figure 18) with hands in mystic prayer, is a mound of mellifluous lines and surfaces. In both of these and in the delicate pair of ladies (Fig-



FIGURE 18. AMIDA BUDDHA. BRONZE. SEVENTH-TENTH CENTURY A. D.

Lent to the London Exhibition by Mrs. Christian R. Holmes, New York
Courtesy of the Royal Academy of Art



FIGURE 19. LADIES READING. BRONZE. TENTH-THIRTEENTH CENTURY, A. D.

Lent to the London Exhibition by Dr. A. Breuer, Berlin
Courtesy of the Royal Academy of Art

ure 19) who read out of the same book, human shape is used, not to suggest the functions of life frozen momentarily and prepared to nod or wink when the magic is lifted, but as a symbol of which the parts are shaped in human guise. After being successful symbols they must be successful *bronze* shapes—never copies of flesh.

Next of kin to modelled cast bronze is modelled clay. Figure 20, the terra cotta

horse's head, unglazed but with flecks of color still clinging to it, gives us a perfect chance to analyze the shapes and surfaces in this technique contrasted with hard jade. This horse like the jade one (Figure 3) was made as a symbol for a steed in the future life of its master, in whose grave it was buried. No doubt the period was the same—about the time of Christ. But the thumb and the wooden spatula, working in wet clay, created

an entirely different set of conventions—soft rolling curves and gentle ridges of mud caught when the thing was baked and held for two thousand years. On jade the work was painful and laborious; every angle and surface had to be studied for its full effect before it was grudgingly begun. But here, in wet clay, which is dangerously facile to receive an impression, grandeur and simplicity could be produced only when a tool that might have been too quick was restrained. And the formal image in the craftsman's mind had to be rigorously adhered to in all its original geometry.

One could go on forever to dilate on the

wonders to be seen and learned at the International Chinese Exhibition. Books could (and will) be written about the porcelain and the pottery and the painting and the bronze and the sculpture. But the rich experience of it all cannot be transmitted. Let no one try to persuade you that you have not missed much, you who had not the luck to come over. Above all do not cheat yourself that it is likely to happen again in our lifetime or ever in America. We have talked for years about organizing such a show but have never been able to muster, as the English have, brains and learning and money and public spirit to accomplish it.



FIGURE 20. TERRA COTTA HORSE'S HEAD. THIRD-SIXTH CENTURY A. D.

Lent to the London Exhibition by H. R. H. the Crown Prince of Sweden
Courtesy of the Royal Academy of Art

IS BEAUTY THE RIGHT WORD?

By VIRGIL BARKER

SINCE I had read several preceding books by Professor Mather, I knew that another by him would be worth reading, no matter what its title.* I assumed that finding words for my anticipated enjoyment would be only a further pleasure; I am now, however, unable to stop with that because my experience has been so much more complex than I expected. Rereading familiar ideas and searching for new ones in another's book have been subordinated to something else—a compulsion to ask questions of my own and to attempt my own answers. One of these questions serves me for a title on this occasion, but before I go ahead with it I want to indicate how much more there is in Professor Mather's book than it alone suggests.

The author here discusses not merely the three visual arts but also music, literature, and the theatrical forms of drama, music-comedy, and dance. In all of them beauty is for him an activity between artist and appreciator by means of the work of art; it is an "esthetic transaction." He writes about the artist and his way of working with understanding and without dogmatism; but he rightly assigns an equal importance to the appreciator. "In a world of artists, the works of art would be still-born." He treats of criticism, its function and its types; of continuity and changes in taste; of the collector and the dealer. He offers a fourfold classification of beauty and illustrates it at the end of the book by a fascinating chart in which are grouped several score of artists and artworks and natural scenes. Among these are many American examples—from Eakins to *Main Street*; from Conway Intervale to *Of Thee I Sing*; and for the benefit of those who are still uneasy about the artistic visibility of the United States in any world perspective it may be noted that these examples, in the light of the text which precedes, fall into

entirely natural relations with the rest. An important contribution by Professor Mather to general aesthetic discussion is his modification of the theory of *empfindung* which makes it more adequate to the comic and the ludicrous; but his most interesting words, to my mind, are concerned with the rhythmical character† of the aesthetic experience itself and its possible correspondence to the nature of the universe as that can be mystically encountered. Scattered all through are many incidental estimates of artists and their works which sometimes depart from generally accepted judgments and which are freshly personal even when they confirm these.

A writer intent upon completeness of theoretical structure would have been, within the physical limits of this book, more economical of references and illustrations; and a shallower writer would have been unable to preserve any sense of livingness in so prodigal a use of them. But two things not to be found here are second-hand opinion and system-making. Professor Mather remains always loyal to the particularity of personal experience even to the point of a slightly quixotic insistence upon the nebulousity of his maturest conclusions.

I may as well say that for me aesthetics has proved a singularly barren tract of philosophy. A philosophically turned wit could make short work of its most laborious intellectualisms. Professor Mather does not resort to such easy misrepresentation, but he does save his whole expedition from the disaster of aridity by a pervasively humane humor. The presence of the names of the professional aestheticians and philosophers—Lipps, Croce, Santayana, Volkert, Dewey, and others—will reassure some who may fear that what they are reading is not philosophy at all. But the outstanding virtue of this survey is that it is written from out forty years of living a life of more than intellection and more than appre-

* *Concerning Beauty*. By Frank Jewett Mather, Jr. Princeton: Princeton University Press, 1935. Price, \$3.00.

† According to Professor Mather, rhythm in the temporal arts and proportion in the spatial arts are only manifestations to different senses of the same thing.

ciation. Thus it preserves a steady awareness of the mingledness of everything, the inseparability of what is called aesthetic from what is not. As I have had occasion to say before, Professor Mather knows a great deal more than art and brings all of that to bear upon what he writes about art.

That, indeed, is the reason why I am willing to trust Professor Mather, almost alone among contemporary *teachers*, with the word "beauty." For, to come now to my own question, it seems to me that "beauty" is not the correct word to use in writing about art as an experience for contemporary minds or as a creative embodiment of their experience. (I am inclined, in disagreement with Professor Mather, to exclude nature from aesthetic discussion; the experience of the art which man makes by way of communication seems to me specifically different from the experience of nature.) Art must nowadays take hold of and make a common possession out of things which are for the time being vastly more important than beauty, events and emotions of our common life which at least appear to contradict both the word and the thing. Ultimately, of course, that may prove to be not so; but our immediately inherited connotations for that word are predominantly trivial and it is still being used to hinder the lay public from a possible response to the adventurous art of today.

This last Professor Mather has never done; and in this book he makes the word comprehend not only the Sublime and the Delectable—both being perceptions of harmony—but also the Comic and the Characterful—these two being perceptions of incongruity or discord. I am aware that the Characterful may include those works which seem ugly only because they are unfamiliar and which later become "beautiful"; and Professor Mather here says specifically that the ugly is often beauty unappreciated. But his subdivision of beauty is designated by a word which is awkward at best, and therefore inconvenient to use. Moreover, I am afraid that the Characterful is not really capable of containing the prehistoric and the primitive arts which, although they have recently been perhaps overemphasized and certainly in many in-

stances wrongly used as sources, must henceforward remain a fundamental part of any creative tradition. Such artistic manifestations and those contemporary ones which attempt to emulate their power involve the use of distortion. Professor Mather offers the helpful phrase "apt deviation" for that unperceived distortion present in all important art even when the artists themselves were not aware of it. But there is nothing to be condemned in openly manifest distortion when it is used for an effect proper to the art in which it appears; and it is precisely on this point that the contemporary lay public has been particularly victimized by what has been accepted as art for several generations past.

Against the succession of painters and sculptors who produced such art I am not bringing the accusation of dishonesty, but I am advancing the charge of inadequacy. They preached and practised a slavery to the model, coupled with an evasive sort of selectiveness, and a static conception of design; and they thereby reduced art to the inanition of naturalism and archaeology. Their collective efforts resulted in a substitute for beauty which lulled genteel souls to sleep. But all real pleasure, even aesthetic pleasure, as Professor Mather emphasizes, is an activity; and it seems to me that at the present time it must show itself especially robust, both as creation and as appreciation, if it is to transmute contemporary life into art.

My own activities are concerned with appreciation, and in my attempts to interest some among the lay public in what seems to me the most promising contemporary work I find that the greatest barrier is their conception of beauty. After trying different ways of overcoming this, I should like now to suggest that the effective enlargement of the layman's experience of art may be most quickly attained, not through any direct effort of dialectical modification of his idea of beauty, but through a temporary disuse of the word itself.

In its place the most adequate term known to me is "vitality." This appears capable of including all four of Professor Mather's categories; can it not also include something else

(Continued on page 210)



MARTIN LEWIS: GLOW OF THE CITY (DRY POINT)

Courtesy of Kennedy and Company

TOOLS AND MATERIALS

ETCHING: DRY POINT: AQUATINT: SOFT GROUND: MEZZOTINT

By MARTIN LEWIS

THE tools and materials of the etcher and other workers in the copperplate media are perhaps a little more varied and complicated than those of the painter or sculptor.

The principle underlying any of the intaglio processes is simple enough, however. The difficulties and complications arise from the refractoriness of the medium. It is the use of a metal surface on which lines, dots, scratches, etc., are sunk below the surface by means of acid-graver or some metal point. These dots, lines, scratches, and so on, hold ink. The ink-filled depressions, under considerable pressure, transfer their content of ink to the paper. Thus we have a print.

In most accounts of the origin of etching we are told that some armorers' apprentice

happened to lean hard upon a newly-chased shin-guard, breastplate, or helmet and observed the imprint of the design on his arm, from which observation sprang the craft of copperplate engraving and etching. Acid as a mordant had been used for centuries. The idea was then born. Why not cover a copperplate with some acid-resisting substance, scratch through it and let the acid do the work?

ETCHING

In making an etching the first essentials are a copper or zinc plate, a steel point or needle, some etching ground, a dabber or roller to spread the ground, a tray to hold the acid bath in which the plate is bitten, stopping out varnish, a brush or two, and

some patience. An idea is also desirable.

The actual process of making an etched plate is, or should be, simple, granted that the worker has some knowledge of his craft.

First, the plate, copper or zinc, is thoroughly cleaned by the use of gasoline, naphtha, whiting and water, or any non-corrosive agent. Then it is heated until it is hot enough to faintly hiss when touched with a wet finger. The etching ground (usually a mixture of beeswax, bitumen, and other ingredients), is then applied, the plate being held in a small hand vise. The ground should be spread evenly and thinly over the surface of the plate by means of a roller or dabber. The edges and back of the plate are then protected by covering them with an acid-resisting varnish, usually of asphaltum. (Stopping out varnish is of practically the same composition.)

After the plate has been grounded, it is usually smoked, though some etchers dispense with this. The smoking, done while the plate is still hot, using twisted wax or tallow tapers for the purpose, serves only to blacken the ground, thereby rendering the lines more visible than they would be on an unsmoked ground. The ground, if unsmoked, is semi-transparent.

A liquid ground is used by some etchers. It is flowed over the plate, the surplus drained off. After the plate is allowed to dry it is ready to work on.

When the plate is prepared the design is transferred to it, usually by a tracing. This may be made by rubbing whiting on the face of a skeleton drawing on tracing paper, or by any method that suits the artist. This tracing is placed upon the plate, the edges folded over, and drawn over with a hard, smooth point—a 6-H pencil makes a good one. The design, being drawn in reverse on the plate, the tracing must be put face down upon it so that the print will not show left for right, lest, for example, signs or lettering read backwards.

After the design is placed, the etcher draws on the plate, each stroke or scratch penetrating the ground, baring the copper or zinc. When the work has progressed sufficiently, the plate is immersed in a bath of diluted acid—nitric, hydrochloric, or perchloride of

iron, according to the preference of the artist. The acid attacks the exposed lines of the copper. By stopping out with varnish, further action by the acid is prevented where not needed. Thus varying degrees of depth and strength are obtained. A line bitten for only five minutes would be naturally neither as deep nor as wide as one that had been in the bath for twenty minutes.

After the plate seems completely bitten it is taken from the bath; the ground is removed by gasoline, kerosene or naphtha. The plate is then inked, and a trial proof taken. Usually, much more work remains to be done.

If lines prove to be insufficiently bitten, they may be strengthened by rebiting after laying a rebiting ground, a rather delicate operation. Or they may be worked over again through a new ground. If over-bitten, they may be somewhat reduced by burnishing, rubbing down with charcoal, and polishing with jeweler's rouge or some good metal polish.

It is possible to scrape out any unsatisfactory lines or passages, afterward hammering up the copper from the back and polishing to the level of the plate's surface. It may be advisable, if the area to be altered is very large, to take a new plate and begin again.

DRY POINT

Dry point is a more direct process, needing neither a grounded plate nor an acid bath. The design may be placed either by transfer with a piece of carbon paper or drawn directly upon the copper. Zinc is not so good for dry point. Each stroke or scratch upon the plate makes an incised line, raising, however, a burr on one or both sides of the line. This burr is quite necessary in the blacks, as it is practically impossible to gain any intensity without it. Naturally the burr is either to be left or removed by a scraper, according to the needs and discretion of the artist. Ink is usually rubbed in as the work progresses so that it may be seen more clearly. Another aid to vision is the use of a translucent screen of paper between the source of light and the plate. In this way the light is diffused and makes possible closer scrutiny of the work in process. This screen is usually used by workers in any of the copperplate media.



MARTIN LEWIS: UNDER THE STREET LAMP (ETCHING)

Courtesy of Kennedy and Company

When the plate appears to be ready, a trial proof is taken, as in the case of the bitten etching. In the dry point, too, additional work will most probably be necessary. This may mean an intensification of the darks or some modification of the other tones or lines, either darkening, lightening, or removing. Anyone comparing a bitten etching with what is so often called a dry point etching (the word "etching" being, in this case, rather liberally interpreted) should be able to note the characteristic differences between them.

AQUATINT

Aquatint is a process of etching in tone. Tones may be composed of lines also, but in

the case of an aquatint they are formed by a multiplicity of reticulated depressions in the plate.

The cleaned plate is sprinkled, either by hand, shaking rosin dust from a small box covered with a fine meshed cloth, or by placing in a dusting box. This is a box-like receptacle with a drawer at the base, usually mounted on an axle held within a frame. In the bottom of the box is placed a quantity of powdered rosin. When the box is revolved, the interior is filled with rosin dust. The plate is then placed upon a flat tray and put into the drawer. The dust is allowed to settle upon it. After a few minutes the dusted plate is carefully removed and heated

until the granules of rosin adhere firmly to the surface. The plate, protected on back and edges by varnish, is then ready to be worked upon.

Spirit ground is used by some workers. This is rosin dissolved in alcohol or spirits of wine. This spirit ground, flowed on as in the case of liquid etching ground, evaporates, leaving only the rosin which, if the proportions are correct, reticulates, exposing the copper through the minute gaps. The dusted ground is more generally used.

The design may be placed as indicated before. That is, by a tracing, or by drawing lightly on the granulated surface with a fairly soft pencil, taking care not to disturb the ground.

When the design has been placed, the plate is put into the bath, usually of hydrochloric (Dutch mordant) or perchloride of iron. A nitric acid bath works a little too quickly and sometimes breaks up the ground. For the lighter tones an immersion in the bath from thirty seconds to five or six minutes is best; the middle tones require from five or six to twenty or more minutes; and the darker tones longer still. I have bitten the darks on a plate for as long as one hundred and fifty minutes without breaking up the ground.

If the bath is warm the acid acts more rapidly. A temperature of about sixty-eight degrees Fahrenheit is best, perhaps. Every worker in aquatint, or in any of the media here discussed, has his own methods and so these figures are not to be taken as final.

The acid attacks the metal through the interstices between the granules of rosin. The depressions thus caused hold the ink. Where an absolute white is desired, that part is painted or stopped out with varnish; then the lighter tones are bitten, and are stopped out; next the intermediates, and so on to the darkest tones. In each case the part already bitten must be protected from further action of the acid by stopping out.

SOFT GROUND ETCHING

Soft ground is a method of etching whereby we get somewhat the same effect as in a pencil drawing. This ground is a mixture of

ordinary etching ground and tallow. The plate is grounded with this, then a piece of paper with some grain is stretched over it. On this the artist draws with a pencil. The pressure of the pencil causes the ground to adhere to the paper. The paper is removed, and the plate bitten as in the case of ordinary etching.

MEZZOTINT

Mezzotint is in a way similar to drypoint. That is, no acid bath is necessary. The plate is first covered by myriads of dots, each dot having a burr. This burr is what gives mezzotints their peculiar richness. This is obtained by rocking the plate with a special tool—a rocker—which is a piece of steel, shaped somewhat like a very small shovel, but flat, grooved on one side with many lines. Its curved bottom edge is bevelled, resulting in a number of small teeth.

This tool, held either by a handle or in a rocking pole is rocked back and forth in many directions across the plate until the surface is completely roughened. This surface, if inked and printed, would yield a rich velvety black. The design may be placed by tracing or drawing directly upon the plate with a pencil. From the black which the surface represents, the mezzotinter works to his lighter tones, using a flat scraper made for this purpose. There are scrapers of other shapes: triangular, spear-shaped, etc.

Aquatints and mezzotints are best printed clean: that is, without retroussage or leaving any tone that is not in the plate itself, without leaving any ink except in the depressions in the plate.

INKING A PLATE

First the plate is warmed, then inked by means of a roller or dabber. The surplus ink is wiped off by a pad of rags. Tarlatan, a kind of cheesecloth stiffened by size, is mostly used. The plate is then hand-wiped, where necessary.

Hand-wiping is covering the ball or heel of the hand with a little ink and rubbing it on a loaf or lump of whiting so that the two combine, then passing the hand firmly but with some feeling over the parts of the plate



MARTIN
LEWIS:
CRONIES
(AQUATINT)

Courtesy of
Kennedy and
Company

to be cleared of the ink not yet removed by the rags.

The plate, usually warmed a little, is then stumped with a pad of softened tarlatan. This softens the lines and intensifies and enriches the darks. This is what is called *retroussage*.

PRINTING THE PLATE

The inks used are made of various pigments ground in plate oil. Plate oil is linseed oil thickened by burning, or by the addition of rosin.

After an etched, dry-point, aquatint, mezzotint, or engraved plate, is inked and wiped, it is placed upon the bed of the press. The press is no more than a heavy flat plate of iron which passes between two heavy rollers, all being supported in a solid frame. The power is applied by means of a spoke-like arrangement attached to the axle of the upper roller. In the larger presses gears and a wheel are used. Pressure is regulated by twin screws at the top of the press bearing down upon the axle of the upper roller. After the plate is put on the bed of the press, it is covered by

the paper, thoroughly dampened and soft, but not wet. Then the blankets are put down on top of it and the "sandwich" pulled through. In printing it is quite important that the pressure be right. Too little, and the ink is not taken up by the paper; too much, and the paper will stretch and crease. The blanketing used is a closely woven and felted woolen fabric. Three or four thicknesses are generally used to insure the contact necessary for the production of a good print. After the print is made it is either dried between blotters or by stretching on a board.

PAPERS

The papers most suitable for the printing of etchings are hand-made rag papers. The best are made of linen fiber. The requisites for a good paper are strength, durability, and a good printing surface. Most of the best papers are made in Europe. There are very few fine, hand-made paper manufacturers in America. Dard Hunter is perhaps the only one.

MORDANTS

Every etcher has his own favorite mordant and formula. One man uses nitric acid, another swears by "Dutch" (hydrochloric), another by perchloride of iron, and so on.

One man gets results by biting his plate in a manner that would be anathema to another. Some etchers can work with saliva, a little nitric acid, and a feather to distribute it where necessary. Another can work only according to a set formula.

Usually nitric acid is used in somewhat the following proportions. These figures can, of course, be modified as the etcher requires.

C.P. Nitric acid, about 4 parts
Water about 6 parts

Dutch mordant: Hydrochloric acid about 3 parts. Potassium chloride, $\frac{1}{2}$ tablespoon to a quart of solution. Water, about 7 parts.

Perchloride of Iron—a saturated solution.

TOOLS USED

The tools used for working on the plate are points of various kinds, steel or diamond, misnamed "needles," though ordinary needles in a holder are often used, a scraper (a blade

triangular in section), and burnishers, small steel tools rounded or flattened at the end and highly polished. Every etcher has his preferences in these tools. The scraper is used to take out any unsatisfactory passages, and to remove the burr in drypoint. The use of the burnisher is to smooth down or reduce a line or tone. It is rubbed over the parts to be reduced, lubricated with a little tallow or vaseline. The burnished part is then polished to remove the marks caused by the tool. In using a burnisher on aquatint or mezzotint the work must go slowly or the grain may be damaged.

FACING THE PLATE

Most plates are faced if an edition exceeding twenty or thirty prints is desired, especially if there is any delicate work in them. A coarsely bitten etching may be printed indefinitely, but in the case of a drypoint, mezzotint, or finely bitten etching, it is advisable to face the plate.

This is done by an electro deposit of pure iron, not steel as is so commonly thought. This deposit, being equally distributed over the surface and hollows of the plate, protects it against too rapid wear.

(Continued on page 210)

MARTIN
LEWIS:
PASSING
STORM,
1919
(MEZZO-
TINT)

Courtesy of
Kennedy and
Company





WINSLOW HOMER: DEVIL'S GATE, FLORIDA (WATER COLOR), 1904

Lent Anonymously to the Centenary Loan Exhibition of Homer's Water Colors at the Knoedler Galleries

EXHIBITION REVIEWS

By E. M. BENSON

19TH CENTURY AMERICANS: WINSLOW HOMER AND HOMER D. MARTIN

NINETEENTH-CENTURY America produced many men who painted pictures, but few who were artists of the calibre of Homer and Martin. Born in the same year, 1836, the one lived through the first decade of our century, a prolific worker, a formidable influence on American art; the other died in 1897 in comparative obscurity with little to show in terms of numbers for a life passionately devoted to the pastoral poetry of his art. Homer found the inspiration for his work in the post-Civil War South (he was one of the first to paint the life of the Negro), in the Adirondacks, in Maine, in Florida. Martin found his in Villerville, a small sea-coast village near Harfleur in Normandy, and, toward the close of his life, in Newport.

The Homer centenary exhibition of water colors at the Knoedler Gallery helps to ex-

plode the lingering prejudice that Homer was more story-teller than artist. This may to some extent be true of his oils, but his water colors, both early and late, give us every reason to believe that behind the story there is always a real artist. The title may often—as in the case of "A Good Shot," an early water color of a wounded deer—lead us astray, but the anecdote is only a very small factor in the work itself, and makes no special plea for our interest.

Homer was faithful only to the spirit of nature, not its literal physical garments. As we follow his progress from his early Adirondack water colors, which are atmospheric and hushed, to those done in the Bahamas, Bermuda, and Florida we notice a steadily increasing emphasis on the abstract values of his art; a fresh adjustment to space and color corresponding to the change of environment, of landscape and sunlight. His contrasts become sharper, and the halftone effects which

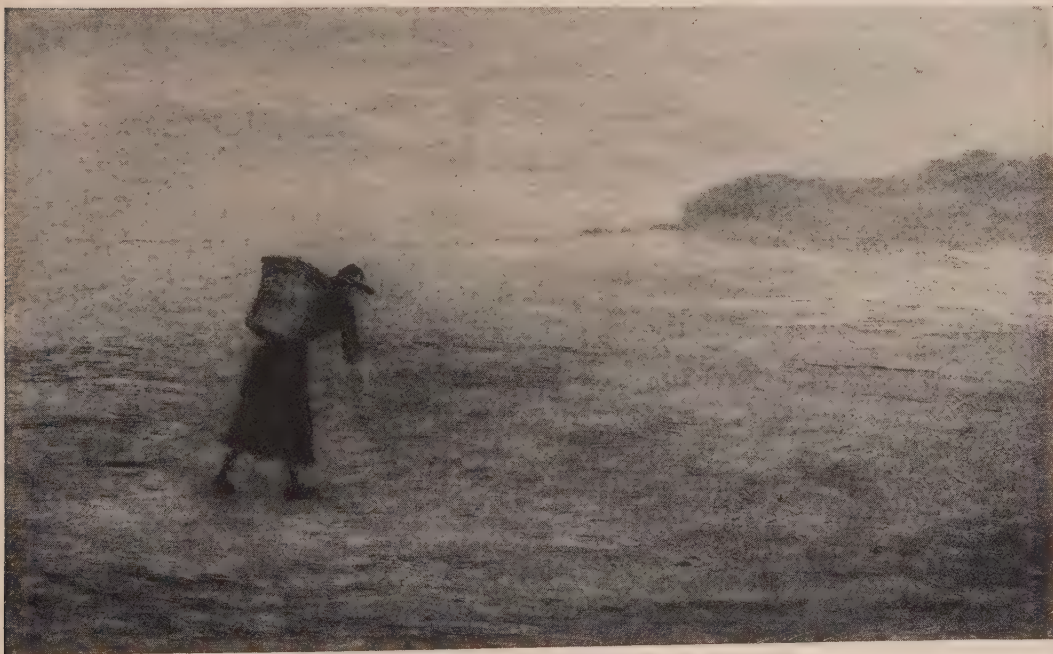
we find in his earlier water colors are almost completely absent from his later ones. If the exhibition at Knoedler's did nothing else, it demonstrated that we have only begun to appreciate Winslow Homer the water colorist.

Whereas it was the ever-changing drama of nature's forms that concerned Homer, it was the slow steady heart-beat of nature itself which Martin heard. His golden sands stretching endlessly toward a deep horizon are painted with the tender poetry of a man who has found peace and wisdom in the stillness of his thoughts. This is the mood that pervades most of the pictures which he painted during his later years. The Macbeth Gallery included several of them, all excellent examples, in its recent Martin centennial exhibition. This was a rare opportunity to become acquainted with the painting essence of Homer D. Martin.

GOYA AT THE METROPOLITAN

A GOYA show, no matter how small, is always an occasion for rejoicing. The current one at the Metropolitan Museum of Art, though far from definitive, provides an

extremely nourishing meal of paintings, drawings, and prints assembled in large part from material in the Museum's well-stocked picture-pantry. To the eight paintings in its own collection, ten others have been recruited. At least three of these borrowed subjects are works of first magnitude: the portrait of Don Ignacio Omulryan y Rourera from the William Rockhill Nelson Gallery of Art, a picture that belongs to the closing years of Goya's long life (he was eighty-one when he died), and that is comparable in every way to the finest portraits of Rembrandt or Titian; "The Widow with a Fan" from the Louvre, a subtle piece of character observation, though somewhat less masterfully constructed than the Omulryan portrait; and the early portrait of the aristocratic child "Don Vicente Osorio, Count of Trastamara," one of Goya's most delicate and beautifully phrased statements made when he was still under the spell of French Rococo. The two rooms that flank the circular picture gallery contain discriminately chosen groups of prints and drawings (including forty-two of the fifty drawings in sepia and India ink recently acquired by the



HOMER D. MARTIN: GOLDEN SANDS, VILLERVILLE (OIL), CIRCA 1873
Lent by General E. C. Young to the Martin Centennial Exhibition at the Macbeth Gallery

Museum) which form what might be regarded as the most comprehensive exhibition of its kind to have taken place on American soil.

Goya had—and the Metropolitan show will bear me out—a unique capacity for drawing on a wider range of human subject matter than any other painter one can readily call to mind. He was never strictly a painter to the nobility like Velasquez; nor to the upper middle-classes like Chardin; nor wholly a proletarian painter like Bruegel. Goya embraced all classes. And with a controlled contempt for some which even his sitters were unable to detect. The amazing thing is that he did this without making any fundamental compromise either with his feelings or his craft, and without making us feel that the Goya who painted the venomous Queen Consort, Maria Luisa of Parma, was any different from the artist who painted that simple architect in his shirt sleeves, Don Tiburcio Perez, or the ladies of easy pleasure on a balcony. In his own mind the world was a classless society and in his art

he made it one; classless in that Goya reduced it to his own broad human terms and could accept it only on those terms. In short, he tried, in his art, to build an ordered world from a chaotic one.

How chaotic it was we can guess from his drawings and prints in which he set down not only a personal statement of his own feelings but the most scathing and persuasive argument against war that we have on record. His “Disasters of War” present a horrifying picture of death by mutilation, the firing squad, hunger, imprisonment,—all the forms of brutality and madness that invariably accompany the expansionist lust of a Napoleon, a Mussolini, or a Hitler. In his etchings to the “Caprices,” “Disparates,” and “Bull-fights” Goya documents the causes as well as the effects of avarice, gluttony, vanity, deceit, prostitution, quackery, hard liquor, etc. The young girl who snatches the false teeth from a swinging corpse or the women who revenge their hatred of a brutal official by giving him a douche of quicklime, indicate the macabre



MINNA R. HARKAVY:
AMERICAN MINER'S
FAMILY (BRONZE),
1935

Included in the Whitney
Museum's Second Biennial
(Part I) of Sculpture,
Drawings, and Prints



GOYA: DON IGNACIO
OMULRYAN Y
ROURERA (OIL), 1815

Lent to the Metropolitan
Museum's Exhibition by the
William Rockhill Nelson
Gallery of Art, Kansas City

degree to which Goya went to make his point. But he was always and above all the artist, one of the greatest—you will agree after seeing the Metropolitan show—that this world of ours has produced.

THE WHITNEY SWEEPSTAKES

THE sum of twenty thousand dollars is still the total purse to be split among the winning contestants of the Whitney sweepstakes, an annual affair that makes it possible for a few artists to pay their back bills and have enough left over for a square meal or two. I hope that the Whitney will apportion its moneys more discriminately this year than

it did last, and that those artists who on the basis of quality deserve a share in the stakes will not be disappointed again.

As this is being written Part One (Sculpture, Drawings, and Prints) of the Whitney Biennial will have been run off and Part Two (Water Colors and Pastels) led up to the tape. It is with the "party of the first part" that I shall concern myself at this time.

Competence rather than inspired craftsmanship seems to characterize the majority of the sixty-five sculptures in the show. The mother and child theme is especially popular this year. The exhibition also has more than its share of nudes, male, female, and neuter,



GROPPER: LITTLE GIRL, U.S.S.R. (OIL), 1935
Courtesy of the A. C. A. Gallery

some good, some bad, and some indifferent. Alexander Stoller's "Nude Standing" in bronze is a job well done. "Primavera Eterna" by Gwen Lux is purity of form achieved at a considerable sacrifice of vitamin content. "Group" is an euphemism for a monumental couple in plaster by the late Gaston Lachaise. Goodelman's "Woman" in Georgia marble strikes a warm balance between the specific and generalized artistic statement. However one may feel about Waylande Gregory's "Swimmer," a plump terra cotta nude escorted by a school of fish, one must respect the ceramic talent that went into its making.

On a social plane far removed from most of the subjects in this group are the works of Minna R. Harkovy and Nat Werner. Harkovy's bronze, "American Miner's Family," successfully solves the extremely difficult problem of relating two half figures and

three portrait heads within the envelope of a single sculptural design. The children are too cherubic and not sufficiently individualized to be convincing. The work as a whole, however, is keenly interpreted as human material and converted into an original and forceful sculptural idiom. Nat Werner's five-foot carving in wood, "Lynching," belongs in the same category, though it lacks some of the clarity of conception that distinguishes the Harkovy bronze. The dramatic intensity is pitched so high that it runs the danger of overshooting its mark, and the relation between the straining heads and hands of the mob and the rigid body of the lynched Negro is not too sharply defined. As pure carving the work is an achievement of distinction, and as a social document no less significant.

The drawings and prints tell us, with few exceptions, little more than we knew before. We are pleasantly reminded that Peggy Bacon, John Sloan, Boardman Robinson, Gropper, and Denys Wortman supply flavorful and stinging comments on the American scene; that Edward Laning draws as woodenly as he paints; that Isabel Bishop and Wanda Gag have gone a long way on a formula; that C. Pollock, Prentiss Taylor, and Hans Foy have in common a talent for documenting the fantasy of nature's forms. In conclusion I might say that Part One of the Whitney Biennial was a well-ordered but uneventful performance.

TWO PROLETARIAN ARTISTS: JOE JONES AND GROPPER

JOE JONES is the self-taught comrade from Missouri who started out as a member in good standing of the House Painters' Union and wound up within a relatively short time as one of America's most talked about younger painters. At present his reputation is too large for the man. When I saw his first one-man show at the A.C.A. Gallery last spring I was convinced, and I still am, that Jones has real talent; that he captures something in the American scene which neither Benton nor Curry nor Grant Wood nor any of Craven's gold-seal boys have given

us—a distinctive, original, unformalized way of seeing and painting our landscape and people. His progress during the past year, as indicated by his recent exhibition of oils at the Walker Galleries, is disappointing. He may have worked as a farmhand in wheat fields, but he paints them far less convincingly than van Gogh, for example, who saw them through the windows of an insane asylum. Also, there is an obvious sameness about the way he composes his wheatfield pictures that becomes a trifle tiresome. And his colors fail to relieve this monotony. It is when he paints the human figure singly or in groups that his work takes on organic vibrancy and warmth of human understanding. His large canvas "Miners," is, therefore, in my opinion, one of the few oils among the fourteen on exhibition that justifies Jones's present reputation.

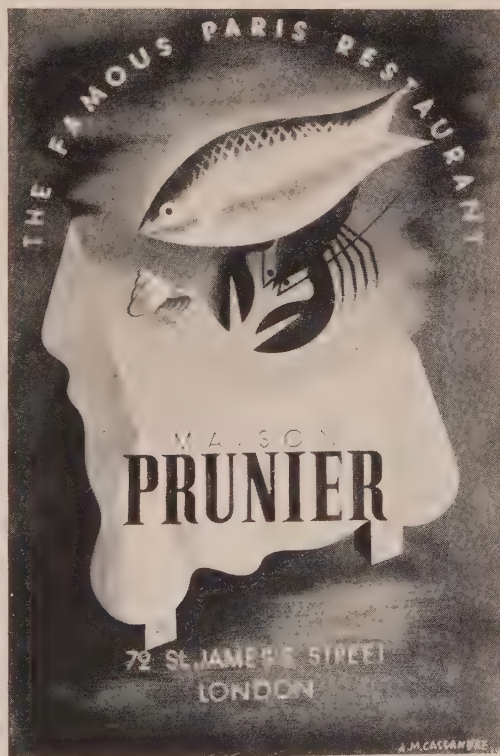
I don't suppose William Gropper ever worked in a wheat field, but he certainly knows how to paint one. His current exhibition at the A.C.A. Gallery is proof positive that he can do that and a great deal more besides. Not only in black and white which we have come to regard as his *forte* (he is America's ranking satirist) but also in oil, a medium which fits him like an old shoe. Unlike Jones, Gropper has drawn on many sources of artistic derivation,—Bruegel, Rouault, Grosz. They have all taught him something basic about his craft. And he has made excellent, unobtrusive use of this knowledge in his work.

Being vitally concerned with the contemporary social scene, Gropper has naturally made use of themes drawn from it. "Burning Wheat" is a plastic echo of the now defunct AAA program, "Klansman" is Gropper's twentieth-century equivalent for the rider of death; "Survivors"—a full lifeboat tossed about on a blue sea—was probably suggested by the "Vestris" disaster. Out of more intimate experience come his powerful portrait of a Bohemian, an acid indictment of an era and an individual, and "Burlesque" a hot-mama type of footlight Venus. Gropper skillfully suggests his militant social point of view even in his landscapes whose trees are as stunted and parched as the workers who are

bringing them down. The same kind of inference can be drawn from his "Still Life," a cheap vase with faded flowers in the company of an undernourished herring on a bare white plate. In contrast to these sterile aspects of American life Gropper offers us his healthy and richly painted "Little Girl—U.S.S.R." There is no doubt in my mind that Gropper pleads his cause more cogently than most artists of our day.

CASSANDRE—POSTER DESIGNER AT THE MUSEUM OF MODERN ART

CASSANDRE's posters need no apology for being exhibited in an art museum. They are the legitimate commercial offspring of that activity known collectively as the modern movement in art. Their mixed parentage includes Cubism, Primitivism, Purism, and Surrealism. The fact that they advertise travel by air, water, rail, a famous restaurant (see illustration), a sport cap, a tennis match,



CASSANDRE: DISPLAY POSTER, 1934
Courtesy of the Museum of Modern Art



PER KROHG: THE ACCORDION
PLAYER (OIL), 1932

Courtesy of the International Art
Center, New York

shoes, gasoline, a daily newspaper, a wine dealer, and a well-known aperitif should not blind us to their formal beauty. Many of them are masterpieces of directness and economy of expression in color and design. In some ways I think they out-Léger Léger. At any rate, they have, indirectly, done a useful job in helping to create a receptive audience for the art of our times. That of course, holds true for France alone, of which country A. Mouron Cassandre is a citizen.

ALLEN TUCKER'S RECENT OILS AND WATER COLORS

ALLEN TUCKER is one of the few artists who throughout his long painting career has remained totally uninfluenced by the fashion of the hour. He has painted neither for museum consumption nor for collectors, but for Allen Tucker and for anyone who happens to enjoy his work. Consequently he has had no

need to resort to the usual tricks of the trade to gain attention. Directness, sincerity of statement, and warmth of feeling, are the qualities that distinguish his work. Of his exhibited pictures at the Rehn Galleries his water colors are, on the whole, more to my taste than many of his oils which tend too strongly toward the illustrative. Such canvases as "Ilium," "Canticle to the Sun," and "Retreat from Monmouth" speak a pictorial language which I fail to appreciate. "Signals" and "Toward Bedford" are more concretely realized, and, from my point of view, are two of the most successful oils in the show. It is as a water colorist of the Maine Coast—Castine to be exact—that I enjoy Tucker most. Without straying far from the physical aspect of his subject, he succeeds in capturing the abstract essence of nature's colors and moods in a crisp and wholly invigorating manner. His "Easterly Gale"

is my number one choice with "Dark Wind" running a close second.

ARTHUR B. CARLES,
A MULTIPLE ARTISTIC PERSONALITY

ARTHUR B. CARLES is a born artist who some years back got tangled up in the School of Paris and has never been able to get clear of it either emotionally or aesthetically. Never having dug his roots firmly into the stabilizing soil of a clarified emotional life, his art seems more like the product of a dozen men than one. This multiple artistic personality was recently presented to the public at the Marie Harriman Gallery where we were able to follow Carles's development from 1919, when he was working more or less in the spirit of Marsden Hartley and John Marin, through the succeeding Fauve and Cubist episodes of his turbulent career. Derivative as many of his paintings seem to be they contain considerably more of Carles than they do of Matisse, or Picasso, or anyone else. If Carles could manage to clear away the remnants of this borrowed scaffolding, an artist of large creative dimensions might emerge. For Carles has by endowment everything that it takes to be an important artist—everything but clarity of purpose.

NORWAY COMES TO NEW YORK

THE recent show of Contemporary Norwegian Art at the International Art Center in New York was the first satisfactory—though hardly inspiring—introduction to the art of Norway which America has had. To judge by this exhibition it is Germany rather than Paris that is the main source from which the majority of the thirty-five painters represented have drawn their artistic nourishment. Many of them have so thoroughly absorbed the working methods of such painters as Heckel and Schmidt-Rottluff that it is often difficult to distinguish between the disciple and the master. Matisse is another favorite Butterick pattern for Norwegian artists. At least half a dozen helped themselves to his recipes.

Eduard Munch and Per Krohg are unquestionably two of Norway's outstanding individualists. To fully appreciate Munch's art it is necessary to see it in relation to the dramas of Ibsen, Strindberg, and Wedekind. The influence of his painting on the art of contemporary Germany is immeasurable. In his own country he has remained a respected but solitary figure. Per Krohg is less subjective than Munch, but no less a product of the

(Continued on page 210)

ALLEN TUCKER:
EASTERLY GALE,
CASTINE, MAINE
(WATER
COLOR), 1935

Courtesy of the
Frank K. M. Rehn
Galleries





GRIFFEN
DAVENPORT:
WOMEN
RESTING

In the Chicago
Artists' Exhibition
at the Art
Institute of
Chicago

FIELD NOTES

NEWS OF FEDERATION CHAPTERS AND THE ART WORLD

American Artists' Congress

THE skeptics who hold that American artists cannot work together because they have no mutually tenable, common basis of understanding, were proved wrong by the first American Artists' Congress held in New York on February fourteenth, fifteenth, and sixteenth. Four hundred artists from all parts of the United States together with delegations from Mexico, Canada, Cuba, and Peru, and a few guests, invited because of their activity in the art world, met for one night and two full days to discuss how artists of all shades of aesthetic opinion can work together to defend culture against the scourges of fascism and war.

Such topics as The Artist in Society, Problems of the American Artist, Economic Problems of the American Artist indicate the slant

of approach. Certainly it is a far cry from the tenuously specialized range of interests that artists have been known to discuss so heatedly in the past.

The first session at the Town Hall on Friday evening the fourteenth was open to the public. Many people were turned away. Lewis Mumford presided, presenting artists of such varied aesthetic color as Stuart Davis, Secretary of the Congress, Rockwell Kent, Paul Manship, N.A., Peter Blume, George Biddle, Aaron Douglas, Joe Jones, José Clemente Orozco, D. A. Sequeiros, Margaret Bourke-White, and Katherine Schmidt. Heywood Broun, ended the session with a brief speech in his best style calling to artists and all other professionals to join with the masses to ward off the crippling effects of fascism and war. At the close of the public session, so obviously a success, surrounding cafés were

filled with members of the Congress and their friends discussing points raised in the various papers and consuming a pleasant amount of beer.

The first private session at the New School for Social Research on Saturday morning had as its general topic The Artist in Society. Setting a key-note for the rest of the sessions Meyer Schapiro spoke of the Social Basis of Art, reaching conclusions remarkable for their objectivity and untinged with any political dogma. Lynd Ward's paper on Race, Nationality, and Art gave a scientific exposé of the narrow and dangerous conclusions of various fascist groups wherever found, and, at the same time, gave point to the need for guarding against a continued rise of nationalistic fervor. Recognizing the artist's need for a much wider audience as a base for his economic and social readjustment, Jerome Klein of the *New York Post* led off the discussion, followed by Harry Sternberg, John Groth, William Gropper, and Gilbert Wilson.

The Saturday afternoon session first elected the commissions on topics to be reported to the Congress as a whole on the following day. Then Saul Schary and Arnold Blanch read brief introductory papers on tendencies in American art. This was followed by a fair and equable paper on the Government in art based on material prepared by Louis Ferstadt, Ralph Pearson, and Jacob Kainen and read by Arnold Friedman. Other papers were read by Harry Gottlieb, Louis Lozowick, Hugo Gellert, George Picken, and John Cunningham.

The general subject of the morning session on the sixteenth was the Economic Problems of the American Artist. The economic status of the artist today was fully discussed by Alexander Stavenitz with more specialized treatment of the sculptors' problem by Waylande Gregory and of artists' colonies by Doris Lee. Henry Billings read a paper on the History of Artists' Organizations. The subjects of more specialized approach were presented by Boris Gorelik, Sidney Loeb, Frederic Knight, Robert White, Ralph Pearson, and Katherine Schmidt.

In the afternoon delegates from Latin American countries presented their reports as

did various committees and commissions of the Congress. The resolutions were not in final form in time for publication this month, but they included the following: one condemning the alleged ban on the motion picture production of Sinclair Lewis' *It Can't Happen Here*; one condemning the holding of Congressman Marcantonio in connection with the demonstration of dissatisfied relief workers in New York; another acknowledging the Federal Government's new art policy and requesting that more artists be allowed to sit on the juries passing on Government art works; still another declaring all members of the Congress unwilling to participate in the exhibition of paintings held in connection with the Olympic games in Germany.

Finally there emerged from this first American Artists' Congress a new organization to be known as the League of American Artists. Wisely the executive committee of forty-two sees the necessity for keeping the organization very loose so that proponents of varying methods of expression and of different media from easel painting to so-called commercial art and design may work in harmony. No definite functions and policies have yet been determined upon but it seems clear that the League will work to defend the civil liberties of artists, extend the rental policy, to increase the number of municipal art centers throughout the country to be run by artist-committees, to run art schools with the social viewpoint, to provide quarters for symposiums and exhibitions, and possibly to publish a magazine of some sort. Membership is to be restricted to "artists of standing" as determined upon by the executive committee. Member bodies, composed of five or more artists, will also be considered for membership. The executive committee elected by the first Congress will hold office until the time of the next Congress which will probably be called within a year.

The executive committee is composed of the following members from New York:

William Gropper, Yasuo Kuniyoshi, Joseph Sinel, Arnold Blanch, Alexander Stavenitz, Jerome Klein, Harry Gottlieb, Lewis Mumford, Henry Billings, Lynd Ward, Ralph Pearson, Lucien Bernhard, Stuart Davis, Peter Blume, Margaret Bourke-White, Harry Stern-

berg, Boris Gorelik, Katherine Schmidt, Paul Manship, N.A., Alexander Brook, E. M. Benson, Hugo Gellert, Aaron Douglas, Louis Lozowick, George Biddle, Rockwell Kent, and Max Weber.

Committee members from elsewhere are:

Cameron Booth, Minneapolis; Robert White, Cedar Rapids; Grace Clements, Los Angeles; Joe Jones, St. Louis; Walt Speck, Detroit; Alfred Sessler, Milwaukee; Nicolai Cikovsky, Cincinnati; Topshevski, Chicago; Erle Loran, Minneapolis; Beniamino Bufano, San Francisco; Karl Knaths, Provincetown; Walter Ufer, N.A., Taos; Philip Kaplan, Cleveland; John Howard, San Francisco; Mervin Jones, Baltimore; and Herbert Jennings, Philadelphia.

Independents, 1936

THE Society of Independent Artists will hold its annual exhibition from April twenty-fourth through May seventeenth at the Grand Central Palace, New York. This

year's show will mark the twentieth anniversary of the Society. The same policy continues: no jury, no prizes. Special features are to be announced for the anniversary. Already it is known that more space than heretofore will be saved for sculpture and it is confidently expected that the most representative showing in a national sense in the Independents' history will be on view.

Exhibiting artists will be entitled to show two canvases not more than fifty inches square or one of larger dimensions. Sculptors may exhibit three pieces each. For full information address the Secretary, Mrs. Magda Pach, 148 West 72nd Street, New York.

Chicago's Own at the Art Institute

BECAUSE the artists in and about Chicago so seldom get due acknowledgment in their local papers, we are pleased to publish the following criticism by Mr. Paul Schofield of their work as shown at the Art Institute:

The Fortieth Annual Exhibition by Artists

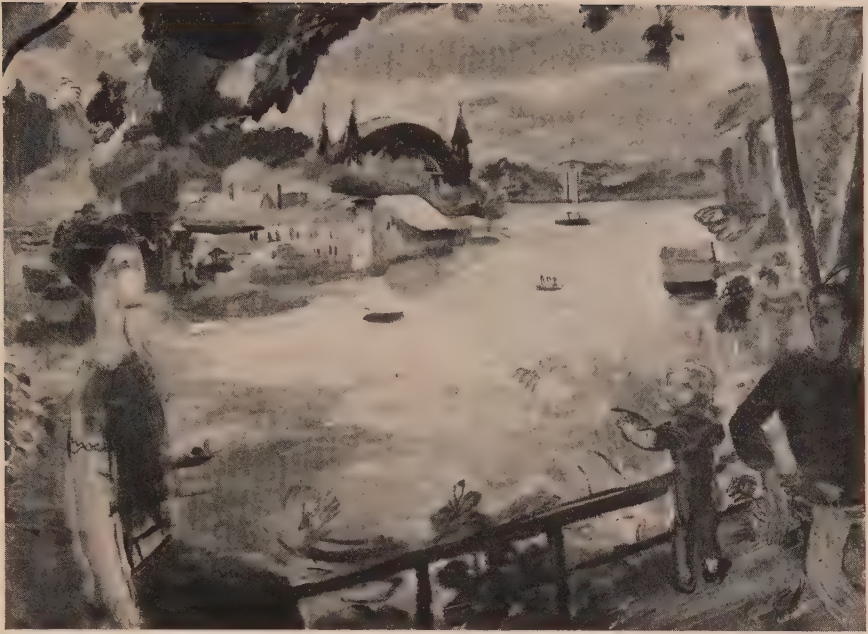


GERTRUDE ABERCROMBIE: THERE ON THE TABLE

Awarded the Joseph N. Eisendrath Prize of \$100 in the Chicago Artists' Exhibition at the Art Institute of Chicago

FRANCIS
CHAPIN:
THE RIVER

In the Chicago
Artists' Exhibition
at the Art
Institute of
Chicago



of Chicago and Vicinity, which opened January thirtieth at the Art Institute, is this year more than a clearing house for local artists: it is a very good show. By this I mean that, for variety and freshness, as well as in the general quality of the individual canvases, it is consistently interesting without ever for a moment becoming gaudy, or self-conscious. I think that is praise enough for any exhibition, especially one drawing solely on the talent of one city.

The big prize winner, "Russian Dancer," by Constantine Pougialis, which was awarded the Mr. and Mrs. Frank G. Logan medal and prize of five hundred dollars, I found unfortunately disappointing. Though competent enough as a figure of structural design, it seems unintegrated as a piece of painting, with the result that the entire canvas fails to convey its intended impression. The list of rewarded paintings on the whole, however, fares rather well. The recipient of the fourth prize, indeed, is not only so extraordinary in composition as to become fascinating, but achieves a quality of stark, substantial painting that is remarkable. It is a still-life with partial figure by Gertrude Abercrombie, called "There on the Table." Another prize winner, "Home Sweet Home," by John Stenvall,

is notable for being just good enough to make one wish it were much better. I mean that here the artist too readily allowed his subject to paint itself, as it were, rather than stay with it until *he* had achieved it. For, accomplished though the painting is, it lacks the essential rhythm of creation which is a personal thing.

Out of the two hundred-odd canvases on view there is, however, one gem. Francis Chapin's "The River" may be no major work of art, in fact is not an ambitious painting at all, but within its own sphere it sparkles. In composition it is masterful, in that one reaches the painting in its very midst, which is simple, and ends at the borders, where the richest colors and, by that token, forms, are. Yet the secret of its success lies in its apparent spontaneity, which turns on the fact that the subject, and the handling of this subject, meet at that midway indeterminate point where neither the method of the artist, nor his material, is sacrificed. The result is painting which binds conception and substance in organic unity.

Oddly enough, there is less landscape here than there has been in recent shows. This goes for "corn-belt" painting too (otherwise known as the American scene), which is con-

spicuously absent. On the other hand there is a good deal more figure painting. Charles Sebree's "Ritual Woman," for instance, is a fine example of this precocious young Chicago Negro's work. A newcomer, this twenty-year-old boy who once held the junior tennis championship of the South Side really deserves a word. Without any formal training whatsoever, he has in the couple of years he has been working achieved a style and personality entitling him to a high rank among Chicago artists. Being very prolific, his work is uneven. In his best canvases, however, he succeeds in creating a racial portraiture which, if typical, is always characterized by a sound graphic approach. In other words, his instinctive grasp of form with a rich emotional content redeems an otherwise externally applied color and surface line, and thus saves him from ever lapsing into the merely decorative. Though he has yet to show himself as either a profound thinker, or a truly accomplished craftsman, he will nevertheless be watched with keen attention by those who can detect the spark of unusual talent.

The remarkable thing about this show is the number of new artists making a first, and altogether creditable, appearance. Beside Mr. Sebree there is, for example, Lester O. Schwartz, whose "Young Chorus Girl" comprises some very sensitive painting. Another is Jeanne Grover, whose large figure piece entitled "Judas," although overdecorated, promises further development in a fundamentally sound method.

Among the more experienced contributions "Young Woman," by Helen Mann, though abbreviated in tone like all this artist's work, is a signally mature performance. Other paintings in this category which merit attention are: "Women Resting," by Davenport Griffin; "Winter Morning," by Frederick Biesel, incidentally his best work to date; "Lincoln Park," by Aaron Bohrod; "Curves," by Laura Van Pappelendam; and "Black Barn," by Edgar Britton, who, by the way, is the man who did those wonderful frescoes at Chicago Heights.

Taken as a whole, I will say that the exhibition leaves me with the impression that the Chicago artists have been earnestly ex-

cited about their work during the past year. Or so I conclude from the painting present. As for the sculpture, since the directors of the Art Institute persist in permitting it to be placed in the very midst of the painting where it cannot be seen, it is impossible for me to judge it fairly.

* * *

The Art Institute of Chicago announces a change in schedule for its two annual Print Exhibitions. Instead of holding the International Exhibition of Etching and Engraving in the spring, followed by the International Exhibition of Lithography and Wood Engraving in the fall of each year, beginning with 1936 there will be only one annual print exhibition.

The Fourth International Exhibition of Etching and Engraving will be held in the fall of 1936 and the Sixth International Exhibition of Lithography and Wood Engraving in the fall of 1937, thus alternating the two exhibitions year by year.

This change has been considered wise in order to allow artists more time for the creation of new work and in the hope that a wider international representation may be achieved by thus concentrating on one exhibition each year.

Art in the Social Order

EDGAR JOHNSON is presenting a course on the relations of art to contemporary society at the New School for Social Research, under the title, "Art in the Social Order." The series, designed for the layman as well as for practising artists and writers, analyzes the leading theories of art for their social implications, and surveys the arts today from the comic strip to industrial architecture, from surrealism to the symphony and social novel.

Virginia State Museum

ON JANUARY sixteenth a dream of long standing came true, in Richmond, Virginia. The Virginia Museum of Fine Arts, suitably housed in a Georgian brick building (the first unit only has been built) comes as the result of a gift of one hundred thousand dollars by the late John Barton Payne which was a little more than equalled by other pri-

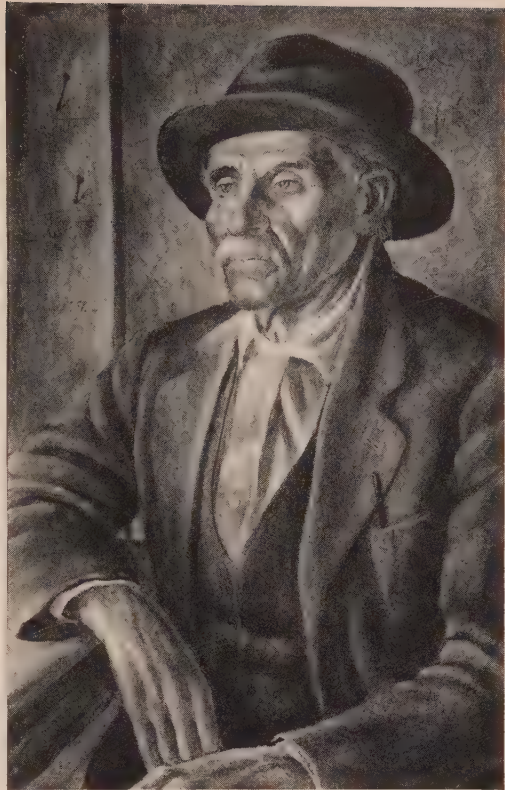
vate donations. Added to this were two PWA grants, one (sixty-six thousand) for the building and the other (eleven thousand) for furnishings and equipment. Aside from the building fund Judge Payne had set aside in his will a sum of fifty thousand dollars for the purchase of American art. Other items in his bequest to the Museum were three hundred and forty-nine etchings, a room of Portuguese carvings, an art library, and over three score paintings. Among the pictures is a Rubens, a del Sarto. Virginians first began to want a state museum in 1786 when an academy was founded in Richmond by a young French gentleman, who had fought in the American army. After a hundred and fifty years the proud dream has come true.

The inaugural loan exhibition was made up of pictures by Americans coming mostly from the country's leading museums. The catalog of the exhibition contains over fifty plates and a statement by Thomas C. Colt, the Curator, interpreting the long effort to establish such an institution in Virginia.

Palm Beach Renaissance

"FOUR simple little words, 'free to the public,' formed themselves into the nucleus about which has gathered the really big news story of the season in Palm Beach," according to word received from the Society of the Four Arts. "They herald the renaissance, the transition from what Palm Beach has stood for in the estimation of the outside world to a place of permanent importance in the cultural life of America. This is by no means the first time that winter residents of this resort have made determined efforts to include in their season's programs the best in painting, sculpture, music, letters, and drama, but it is the first time that they have invited the public to share with them the cultural feasts which have heretofore been enjoyed behind closed doors. . . .

"The Society of the Four Arts was formed early in January by a group of distinguished persons—financiers, society leaders, writers, painters, sculptors, etchers, illustrators, musicians, composers, architects, playwrights, and connoisseurs. The Society was formed and will be maintained for the encouragement and



FREDERICK SHANE: BOONE COUNTY
NATIVE

Awarded the D. M. Lighton Prize for the Best Oil by a Kansas City Artist in the Midwestern Artists' Exhibition at the Kansas City Art Institute

enjoyment of the fine arts and there will be established in Palm Beach an academy which will house its own galleries for permanent collections of the plastic arts, its own halls of music, letters, and drama. . . .

"The first exhibition was attended by nearly three thousand persons from every walk in life. It was a notable exhibition, presenting as it did seventy-one examples of painting ranging from the twelfth to the nineteenth century, all loaned by the winter residents of Palm Beach. Pictures of the Flemish, Dutch, Spanish, and Italian schools were represented together with Rembrandt, Goya, Van Dyke, Gainsborough, Lely, Reynolds, Romney, Stuart, and Turner. The showing was carefully planned, not alone for the erudite, but also for the unsophisticated, in order that they might have an educational appreciation of the old masters before being taken through their initiation to the outstanding schools of

painting of the nineteenth century and thrust into the ultra-modernism of the twentieth century.

"The founders and officers of the society are interesting, active and talented men and women, all having permanent winter homes in Palm Beach. Mrs. Lorenzo E. Woodhouse, East Hampton, Long Island, chairman of the board of directors, was largely responsible for the building of East Hampton's famous Guild Hall. Other women of prominence on the board of directors are the Hon. Mrs. Frederick E. Guest, Mrs. George Alexander McKinlock, and Mrs. Henry Robertson Rea, all of whom have permanent winter homes in Palm Beach. . . .

"Mary E. Aleshire, Director of the Society of the Four Arts was formerly director of the Illinois Academy of Fine Arts."

Prize Prints in Pure Silk

BY coöperating with the International Silk Guild and *Vogue* Patterns, the American Federation of Arts has been enabled to circulate one of its most significant exhibitions of the season—particularly from a social and economic point of view. The Guild, representing the silk textile industry, offered prizes to students in three New York high schools in which textile design is taught and to students in the Textile Evening School. The first prize of seventy-five dollars was won by Hilda Jones of the Girls Commercial High School.

Out of the two hundred and twenty-five designs submitted in the competition twelve were selected for production by the Belding Heminway Corticelli Company, Cheney Brothers, Foreman Silks, H. R. Mallinson and Company, Menke-Kaufmann Silk Company, William Rose, L. & E. Stirm, and J. A. Wagenbauer.

After the New York opening at Rockefeller Center in December two complete units of the exhibition began their circuits, covering important cities from coast to coast. Each unit consists of original designs, samples of the finished silks, and hand-painted posters of *Vogue* Patterns. Concurrently with the showing in the various museums leading mer-

chants in the same city had on special sales display a full line of the silks themselves.

In line with the increasing tendency to recognize the excellent quality of American design, not only at "non-commercial" showings in museums but also in the marts of trade, the unique features of the present exhibition have met with good response wherever it was shown.

Rubens at Detroit

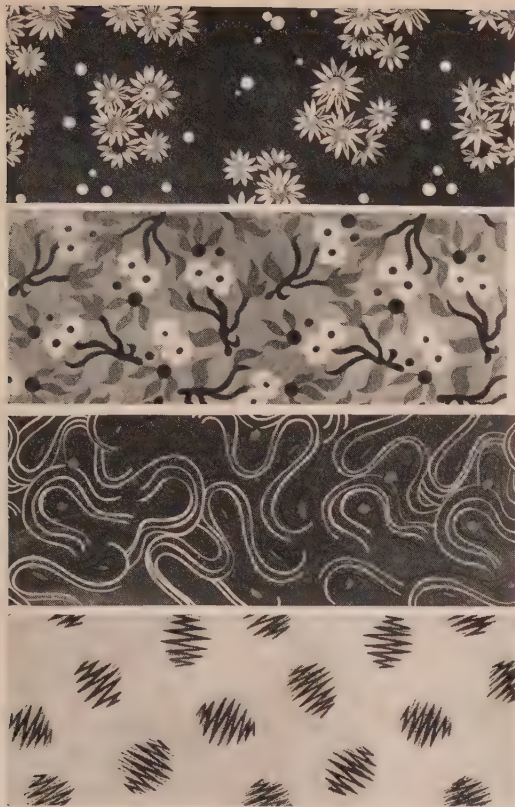
IN THE galleries of the Detroit Institute of Arts, where one-man shows of the great dead have set a precedent, there opened last month a loan exhibition of the work of Peter Paul Rubens. The show continues through March fifteenth. The nation's great museums and the Art Gallery of Toronto have sent important pictures. So have private collectors. For example: Mr. Oscar B. Cintas, New York, "Woman Taken in Adultery"; Mr. Andre de Coppet, New York, "Self-Portrait"; Mr. Chester Dale, New York, "Portrait Head"; Mr. Albert Keller, New York, "The Christ"; Mr. J. W. Simpson, New York, "Entry of Henry IV into Paris"; Mr. Max Epstein, Chicago, "Portrait of a Boy"; Mr. Charles H. Worcester, Chicago, "Marriage of Thetis and Peleus"; Mr. John Spaulding, Boston, "Portrait of a Monk"; Mr. Edward A. Faust, St. Louis, "Holy Family"; Dr. G. H. A. Clowes, Indianapolis, "Duke of Mantua"; Mr. Henry Blank, Newark, "Portrait of a Goldsmith"; Mr. Gustav Oberlaender, "Reading," "Holy Family with Dove"; Mr. Trent McMath, Detroit, "Duke of Buckingham"; Mr. and Mrs. Edgar B. Whitcomb, Detroit, "Briseis Given Back to Achilles"; and Dr. and Mrs. H. N. Torrey, Detroit, "Portrait of Spinola."

Naturally any list is tiresome at first glance, but the one above may spur some of us onto a train to Detroit before the exhibition closes.

Festival and Fair, Dallas

IN THE second week of the Texas Centennial Exposition, which opens June sixth, the National Folk Festival will be a major feature. Summing up drama, dance, music,

(Continued on page 203)



Prize Prints in Pure Silk



Vogue Pattern 3849
Chosen for this Print

© Vogue

PRIZE PRINTS IN PURE SILK

Above, left: Details of Designs by Neva Kornfeld, Sara Finkelstein, Olga Ceraldo, and Betty Johnson arranged from the top downward. Above, right: Poster for *Vogue Pattern* using print shown in detail below. Below, left: First Prize Design by Hilda Jones. Below, right: Photograph of finished silk from Hilda Jones's design. Note texture of material



NEW BOOKS ON ART

Christian Art

It would seem impossible to condense all the diversity of the history of Christian Art into sixty-seven pages however tightly packed with facts and interpretations they may be. However, this volume* of Professor Morey, which is a reprint of a series of articles written by him for *Liturgical Arts*, accomplishes the tremendous task of reducing the evolution of Christian Art to a form which may be considered, according to one's knowledge or interest in the subject, as a stimulating outline or a broadly informative exposition.

I have seen it stated that this interpretation of Christian Art is purely Spenglerian which, however, would perhaps show a familiarity with Spengler though no knowledge at all of the ideas and work of Professor Morey. Mr. Morey's interest in the philosophical implications of the changing art forms naturally does not result in entirely new or unique interpretations, but his point of view is completely his own.

As in all of Professor Morey's writing there is a neat balance of generalization with factual examples. Works are chosen not to illustrate merely one point but with a sure knowledge of myriad inter-relations. Mr. Morey's scholarship will be most appreciated in disentangling the influences that produced the early Christian and Byzantine arts and the brilliance of his generalization is most apparent in his interpretation of the forces which evolved the Romanesque and the Gothic.

One is made aware constantly throughout the book of the factors of Church history and social and political influences as they are played along with the sequence of art styles. The forms of architecture are clarified as a basic reflection of the patterns of development which adds to the complete coherence of each phase of the book. The book is crowded with data which should not be confusing to those unfamiliar with the field and the frequent charm of expression of Mr. Mo-

rey's writing will in many instances add a new pleasure to familiar facts.

There is a constant temptation in reviewing this book to quote any number of the apt statements to be found on every page but some hint of the style of the book and its inclusive character may be had from this remark which precedes the telling short resumé of "The Renaissance and Christian Art" in the last chapter. "It throws some light on the history of European and American culture in the period since 1500 to remember that with the giving up of Gothic style, Europe also surrendered its native point of view, and adopted one that was exotic to it, and that has never ceased to trouble it, and America as well, from that day forward."

This book is the first in English on the subject of Christian Art but what is more broadly important, it is Professor Morey's first publication for the general public. One hopes that it will be followed by others, most particularly, the very necessary book which many would like to see him write on Mediaeval art.

INSLEE A. HOPPER

Art in the Western World

AS AN ADVOCATE of still more and still better history of art in our colleges, I am glad to record the appearance of as good a book as this.* In certain respects it makes decided advances over its predecessors which attempted to cover as much or more ground. In practice I have been accustomed to treat the historical period as the unit and to discuss every form of art and craft manifested in it, noting the degree to which each art and craft does or does not participate in the spirit of the age as well as its technical derivations and habits. I still believe that that way of handling the subject is preferable because my main object is the mind of the past; but I can see advantages in a different way when the object is the history of art as such.

(Continued on page 202)

* *Christian Art*. By Charles Rufus Morey. New York, 1935. Longmans Green. 120 pages, illustrated. Price, \$1.75.

* *Art In The Western World*. By David M. Robb and J. J. Garrison. New York, 1935. Harper Brothers. xx plus 708 pages, illustrated. Price, \$4.00.

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BELL TELEPHONE SYSTEM

NEW BOOKS ON ART

(Continued from page 200)

These authors, then, obtain my agreement when they omit all the crafts and when they treat architecture, sculpture, and painting as separate subjects. For they thus secure three unimpeded channels of discussion which allow them to drive home the character of each art in its own right and the alterations of that character in historical succession. These writers take care to indicate the shaping influences of men's changing ideas and feelings, but their major theme is the tangible results in the arts. It would be an interesting and probably a profitable experience to put this book into the hands of a group of college students and with it as a basis to keep the emphasis of the lectures upon what lies behind and within every form of art—human attitudes and beliefs. For this text embodies the knowledge which every lecturer on art would like to count upon as being present in—or at least as having passed through—the minds of those who hear him; and with so sound a foundation on which to rely he could more safely erect his own Strawberry Hill Gothic of personal interpretation.

There are a few slips to be noted. At the bottom of page 631 the spelling "Rafael" is used; elsewhere it is "Raphael." In the next to the last line on page 581 occurs the noun "expatriot"; should not this be "expatriate"? In the index there is no mention of Giotto, the references to him having been merged with those to Giorgione. In the text these authors use the spelling "Breughel," where they have a right to it; but in citing my essay in their bibliography they might have admitted my use of "Bruegel," especially since this form is the correct one, the long life of the other to the contrary notwithstanding.

On certain points which do not bulk large in so comprehensive a book but which seem important to me, I must mention my differences of opinion. I am sorry to see such praise of (and a whole page illustration from) Mestrovic when there is no reference at all to Lachaise. I wish for some other illustration from Piero della Francesca and a more adequate treatment of him in the text. I think

that insufficient space is accorded to both Giorgione and Vermeer; but in compensation there are the discussions of Bruegel and El Greco. The chapter on contemporary painting is especially well-balanced on so controversial a subject, but that on American painting is less satisfactory. There should be an illustration from Winslow Homer; and, as concerns a judgment of his worth, he was much more than an illustrator. There is no discussion of folk painting in the nineteenth century and no mention of John Marin—both of these serious omissions at this date. And last, to make an end of objections, the contemporary return to realism might better have been treated as a group manifestation; to single out Grant Wood as its typical embodiment is to exaggerate the importance of one whose painting is intrinsically inferior to that of other exemplars.

One interesting point about this book is an increased use of examples of sculpture and painting from American collections. In this direction a great deal more could be done for the American public in searching out and using qualitative equivalents owned here for the better known examples in Europe which have so long been the standard illustrations in general histories of art.

This history in particular, although intended specifically for college use, is well adapted for reading by the lay public beyond college age. (One way of catching that public's attention is for the publishers to bind it more attractively.) Should it reach that audience, it would accomplish a great deal in spreading an adequate comprehension of art and its primary importance as the history of the human soul.

VIRGIL BARKER

Japanese Gardens

A FULL dozen gallant attempts have been made by westerners to deal with the subject of Japanese gardens, and one by a Japanese (Jiro Harada: *The Gardens of Japan*) was better than any. Now, however, we are presented with an English treatment which is slightly more full and which is almost flawless for our uses.

(Continued on page 211)

FIELD NOTES

(Continued from page 198)

and handicrafts of the three past years since the first Festival was held at St. Louis, visitors to the fair grounds will be regaled with a great variety of Americana entertainment. French, German, Spanish, Indian, Negro, and Anglo-Saxon contributions to our national heritage will find their place in Dallas.

Fair Exchange

WASHINGTON to Philadelphia and return—no ordinary round trip at tooth-rattling speed behind an electric locomotive, but rather an exchange of exhibitions by groups of artists associated with each city. At Studio House in Washington were shown a number of paintings, drawings, and prints by such artists as these from the Boyer Galleries, Philadelphia: Milton Avery, Weldon Bailey, George Biddle, Hugh Breckenridge, David Burliuk, Emlen Etting, Grace Gemberling, Elliott Orr, Hobson Pittman, Helen Sardeau, Georgine Shillard, Francis Speight, and others.

At the Boyer Galleries meanwhile were shown works by such artists as these from Washington and vicinity: Alice Acheson, Sarah Baker, Edward Bruce, Bernice Cross, Robert Franklin Gates, Herman Maril, Marjorie Phillips, Edward Rosenfeld, Richard Sargent, Charles Smith, Aaron Sopher, Prentiss Taylor, C. Law Watkins, Nan Watson, and James Lesesne Wells.

Anyone familiar with the work of these artists can see that this exchange was fair enough to be no robbery.

The Influence of the Medium

AT THE very end of January the Brooklyn Museum opened an exhibition which some who could least afford to miss ignored because it sounded "educational." But at least one member of that section of the art public happened on it; he stayed longer than he had expected and brought away a lot of useful information. The exhibition was called

(Continued on page 204)

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FIELD NOTES

(Continued from page 203)

"Contemporary Materials and Techniques in the Fine Arts." Such information as our average visitor could not bring away in his head, he brought in his handbook, of permanent value, issued in connection with the show.

John I. H. Bauer, of the Museum staff, writes in the Foreword: "... This was designed to answer two very common questions, first, how are works of art made, and second, to what extent do the raw materials and the techniques of the artist determine the form of the finished piece. There had been many

exhibitions of methods and processes before, particularly in the graphic arts, but none that I know of, which covered all branches in a concise and comprehensive manner. The same reason lies behind the publication of this handbook, which was prepared in conjunction with . . . the exhibition and draws many of its illustrations from material shown at that time. . . ."

Copies of the handbook may be ordered from the Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y., at seventy-five cents.

Twelfth Annual, Houston, Texas

THE twelfth annual exhibition of works by Houston artists, which opened at the Museum of Fine Arts January twelfth, is the largest show yet to be held by that group. The number of artists exhibiting exceeds last year's exhibitors by a large margin, and the three hundred and twenty-eight works on display represent an increase of more than one hundred items over last year.

Ruth Pershing Uhler, who has been recognized as one of Houston's leading painters for many years and was one of those who had canvases exhibited in the first Houston Show held in 1925, was awarded the 1936 Purchase Prize of two hundred dollars. The prize is given annually to the work selected by the jury as being best suited to the permanent collections of the Museum. Miss Uhler's prize painting is entitled "Earth Rhythms, Number 3." The picture is one of a series of expressionistic landscape studies.

To William J. Houliston's "Thunder Heads" and "Leisure" by Dorothy Denslow House went the title of Honorable Mention for the Purchase Prize.

The jury was composed of Don Brown, Art Director of the Centenary College, Shreveport, Louisiana; Jerry Bywaters, art critic for the Dallas News, and Helen McKenna, Houston artist, representing the Houston Artists' Gallery.

It has been said that the show this year reflects the general tendency to go "American Scene," and doubtless some of the best work is in this vein. William Houliston, Benjamin Ploger, Kathleen Blackshear, Frederic Browne

and others prove that certain aspects of our native material are not only fascinating but paintable. If in other years artists in this locale have been content to interest themselves in pretty, though innocuous, landscapes, and still-life studies, their interest seems to have been stimulated lately by a respect for the more fundamental qualities in the life about them.

Metropolitan Education

AS WE go to press the schedule of lectures and classes to be held at the Metropolitan Museum of Art has not appeared. Readers will be grateful for this advance information coming from the office of Henry W. Kent, Secretary of the Museum:

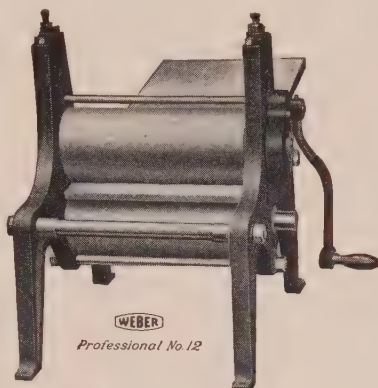
For the benefit of teachers and pupils in the public schools two new courses will be offered. One is a series of talks for elementary school classes, planned to illustrate subjects studied in the different grades. Teachers wishing to bring their classes to these talks notify the educational department of the Museum in advance on slips which will be furnished for the purpose. Another course, a series of demonstrations of picture study methods for teachers, will take the form of talks to groups of children of the various grades. Teachers are invited to attend as observers, and after each demonstration to discuss with the speaker the methods employed. The paintings used as illustrations will be selected from the lists in the school curricula.

Among the free gallery courses will be five new series: American Tradition, The Arts of the Near East, Digging in Egypt, Sculpture of the Greeks, and Romances in Mediaeval Art. Three new courses of study hours on color and design will deal with Color, Design in the Decorative Arts, and Applied Design and Color.

The special Saturday and Sunday lectures will continue through March with talks by Walter Pach, Kirsopp Lake, John A. Wilson, David M. Robinson, Royal Cortissoz, Richard F. Bach, J. Monroe Hewlett, Mrs. Mortimer J. Fox, and Martin Sprengling. Speakers in the Sunday course on color and design will include Julia Coburn, Ayman Embury II,

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Four Years of Woodcuts

THE WOODCUT SOCIETY, has rounded out its fourth year with the publication of a relief-block color print, "Manuel of Tesuque," by Treva Wheete. Accompanying the print itself is a short essay on Mrs. Wheete's work by Gardner Teall.

Looking back over the eight prints so far issued one is impressed at the scope not only among the sub-divisions of the print media using wood (or a kindred material) but also

(Continued on page 210)

NEWS AND GOSSIP

By L. B. HOUFF, JR.

"Pop" Hart Monograph

ELSEWHERE in these pages you will find an advertisement announcing the Federation's acquisition of the remainder of both limited and popular editions of the "Pop" Hart Monograph, published by the downtown Gallery. Now added to the A-F-A Value Books, the limited edition is being sold at a special price.

I have just finished reading the book, and I want to warn you in advance that one reading is not going to satisfy you—nor two, or three, for that matter.

Holger Cahill, the author, has certainly done an excellent job. Too bad more art writing isn't as good. There's not a hint of pedantry—a peculiar affliction of far too many writers on art.

More Isochromatic News

WHILE in New York recently, I had the opportunity of seeing many of the eight hundred canvases, submitted for the Grumbacher Isochromatic Exhibition, sponsored by M. Grumbacher.

I was surprised by the imposing array of names, and the outstanding quality of many of the pictures. One that I like particularly well is reproduced on this page.

Uniform in size and framing, the paintings have been separated into a number of traveling units, and, as announced here a month or two ago, may be secured for the cost of expressage for one way only. The paintings are for sale, and are moderately priced. No commission is accepted by Grumbacher.

To the best of my knowledge, this is the first time that an artists' materials manufacturer has developed so large a project with both research and altruistic aspects.

"Le Cirque des Chiffoniers"

LOCAL art organizations—as well as national—depending upon public support to maintain their activities, are still finding it difficult to coax the necessary dollars. This is due almost wholly, I believe, to the popular misconception of art as a luxury. The sledding is easier, however, if something—services or privileges—are offered in direct return.



EUGENE
HIGGINS:
THE FLIGHT

In the
Grumbacher
"Isochromatic"
Exhibition

In line with this thought, it is evident that one method of raising money has not been used as widely or as judiciously in the art world as it might—entertainment.

I am reminded of this fact by the program of a Paper Ball given in February by the Wadsworth Antheneum, at Hartford, Connecticut.

The Paper Ball is a clever variation of the regular costume affair. Americans take to innovations which pique their imagination, and more of our art organizations might follow in Hartford's footsteps.

It is a truism that people who haven't the money for some cause will pay a good price to be amused!

Palm Beach

WITH so many of our readers sojourning in Florida at the moment, I would like to introduce our new Chapter at Palm Beach.

The Society of the Four Arts, at 441 Royal Palm Way, features two exhibitions in March. Until the fifteenth, there is on display a loan collection of Modern Paintings and Rugs by Frances T. Miller. From the eighteenth to the twenty-sixth, the work of Jane Peterson is being shown.

The four arts embraced in the Society's program—and responsible for its name—are Drama, Art, Music, Literature. There is something here to appeal to almost any individual.

Old White Art Contest

A RELEASE has just arrived from Mrs. Natalie Eynon Grauer, Co-Director with Mr. Grauer of the Old White Art Colony, at White Sulphur Springs, W. Va., announcing an art competition.

The subject to be executed is "The Greenbrier Hotel and its surrounding Estate." The medium may be either oil or watercolor.

Open to both professionals and students, the contest offers generous awards—the first being a two-week vacation in the Colony, with two hundred dollars in cash; second, fifty dollars and one week's vacation, and third, twenty-five and a similar stay.

(Continued on page 209)

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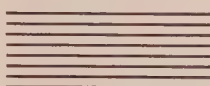
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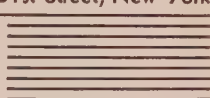


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Other Conventions In the Field

Southeastern Arts and Western Arts Association, Nashville, Tennessee, April 1-4
Southern States Art League, Museum of Fine Arts, Houston, Texas, April 3-4
Eastern Arts Association, Hotel Pennsylvania, New York City, April 15-18
American Institute of Architects, Williamsburg, Virginia, May 5-8
Association of Art Museum Directors, New York City, May 9-11
American Association of Museums, New York City, May 11-13
American Ceramic Society, Columbus, Ohio, March 29-April 4
College Art Association, New York City, April 8-10
Pacific Art Association, San Diego, California, April 6-8

(Continued from page 207)

Believe me, this is worth working for. White Sulphur is a delightful place, and its setting could hardly be improved upon. With many natural advantages for painting, I can't think of a better vacation spot.

Write to Robert B. Parker, the Greenbrier, for entry blank, regulations, and photographic studies of the hotel and surrounding country.

Railroads and Art

THE Baltimore and Ohio Railroad is sending on a tour of its stations an exhibition of posters, American and foreign.

Not only should the posters induce more people to travel, but they certainly will liven up our drab terminals, which, in itself, is enough to commend the effort most heartily.

Railroads, and industry in general, are beginning to realize the value of art to business. Perhaps here is the cure for a social ill.

Mentioning railroads right after White Sulphur Springs brings to memory the most attractive station I have ever seen—the one at the White. Southern Colonial style—although thoroughly modern in arrangement and facility—the building and train shed are painted white, and kept spotlessly clean. It puts a refreshing taste in one's mouth, and presages the many surprises of the famous resort.

This is on the Chesapeake and Ohio, whose train, "The George Washington" is a fine example of taste in decoration. In common with this train, the new B. & O. "Royal Blue" is skillfully appointed.

New Circular

DO you realize the scope of the work of The American Federation of Arts? Are you using all the privileges membership makes available to you—getting the most out of your membership? Do you know why the Federation was organized, in May 1909?

To give you a complete picture of the Federation, and what it means to you, a new circular has been prepared, and has just come from the press. I'll be glad to send you a copy, on request.

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FIELD NOTES

(Continued from page 205)

at the various ways of seeing. J. J. Lankes, Walter J. Phillips, Allen Lewis, Clare Leighton, Thomas W. Nason, Norbertine von Bresslern-Roth, and Lionel Lindsay are the artists whose work has so far been selected for publication by the Society. And they are all selected by one man, unencumbered by juries or trustees, H. A. Fowler, Director of the Society. As Maurice de Vinna points out, "The individual who forms a collection may make an occasional mistake, but the whole is usually of higher quality than a collection of second choices."

IS BEAUTY THE RIGHT WORD?

(Continued from page 177)

which has at times been unwisely dissociated from beauty? I mean truth. Certainly important portions of the truth of our day cannot, even when embodied in art, assume the serenity and equilibrium which were the ideals of much art in the past. But vitality all art,

and especially contemporary art, must have. The latter often wears the dress of vulgarity, that also must be accepted as oftentimes appropriate to any art which in any way embodies the life we lead. But if our art can attain the vitality of direct expressiveness for our experience and mind, if we can attain the vitality of responding to it, laymen and artists together can in this country, too, bring a culture to birth. Make sure of vitality; time enough then to refine it into a new beauty which will take its place with the old.

TOOLS AND MATERIALS

(Continued from page 183)

As the intention inherent in the making of an etching or engraving is duplication, it is desirable that the last print of an edition should be equal in quality to the first. The iron deposit gives a printing surface that holds the ink as well as the bare copper, and has the advantage of being tougher and more resistant to wear.

If only a very small edition is needed, there is no need of facing a plate. There is no perceptible difference between a print from a properly faced plate or one from an unfaced plate, notwithstanding the opinion of some so-called "experts" to the contrary.

EXHIBITION REVIEWS

(Continued from page 191)

same soil. His "The Accordion Player," although technically indebted to the School of Paris, bears the stamp of a personal vision and the ability to communicate it in a strong painting language.

WOMEN WITHOUT MEN

I ENTERED the Forty-Fifth Annual Exhibition of the National Association of Women Painters and Sculptors in the dutiful but suffering frame of mind of an art critic who was in for a bad half hour. I left convinced that this organization had staged its best show in years. Of course, there was the usual small army of innocuous flower still-lives, and dull genre pieces, but the average quality-level of the work had been raised to an unrecognizable degree. And surprisingly enough several of the prizes were awarded to

the right people. Katharine Langhorn Adams received the coveted Tucker prize for her well-painted canvas "Once Upon a Time," Louise Pershing was given the Cooper prize for her cleverly composed "Coal Tipple" picture. I don't feel quite as warmly about Cornelia Chapin's "Baby Elephant" in wood (life size if you please) as the judges did who awarded her the Huntington prize for sculpture, but I was delighted to see that Lorene David carried off the Sterling water color prize with her competent picture "High-Tide." There's no telling what these women will do next.

NEW BOOKS ON ART

(Continued from page 202)

The author, Mr. Tsuyoshi Tamura, is a garden expert and amateur who has submitted his Japanese text * for translation to persons entirely capable of swinging the English language. Here we have neither sentimentality nor mere horticulture. The essentials of gardens that were conceived and carried out to fit the changing demands of each cultural period in Japan are explained in terms of environment and of social background. The materials and forces used in the art are considered separately and with due regard to their effect on the superficial shapes of what was produced. Lastly there is some, though never enough, space given to the maker's conception of his task—that formal element which is man's special contribution when he alters the shapes of nature. The pictures really illustrate the text, and it is a recurring delight to examine them in connection with such illuminating paragraphs.

Like Mr. Harada's book, this new one gives a brief historical summary. Mr. Tamura shows clearly how the old *shinden* style of garden architecture, with its pond and island, changed when the cultural center moved from the flat banks of the Kamo to the wooded hills of Kamakura where it became abrupt and compressed. Later still, when the capital came back to the old Kyoto setting, it was a new Japan with a fresh outlook and purpose for the garden-maker. The cult of tea-drink-

* *Art of the Landscape Garden in Japan.* By Tsuyoshi Tamura. Tokyo, 1935. Illustrated.

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ing and the philosophy of Zen Buddhism made a different national taste which has not substantially changed since that time.

At the outset it is stated, and through the book continually demonstrated, that a Japanese shape of garden imposed on foreign soil must be a poor thing. It is bound to be misunderstood by westerners just as the Japanese language cannot be grasped by us without some expenditure of intelligence and good-will. The symbols are quite lost on us nor have we any desire to express the abstractions that Japanese symbols represent. To say this is no slur on our own culture, it is merely an elaborate way of saying that we are different peoples and should express ourselves by different gardens.

Happily this book, written for the special use of foreigners unfamiliar with Japanese art, describes the very Things Themselves and does not indulge in any more western comparisons than are strictly needed to make clear the sense. Once the contents have been mastered, the way is clear for the next question which would involve the whole of the art

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By E. M. Benson

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in every country and culture: *Has the garden-maker's art ever been used in the West for such subtle purposes?*

Has it ever occurred to us that it might rank with pigments on canvas or with clay, marble, music, or words in expressing all that our fine arts do? That would be the subject of another book, one that might be written when the Japanese art is thoroughly comprehended. Offhand it would seem that, in this divided age, when no one set of religious or philosophical symbols is accepted in the West, when mysticism is just reviving from its dull sleep, we should not try a brand new medium to express high things. Centuries hence, if a canon of symbols has been evolved, no doubt western gardens will be developed to express them.

Now as to whether we have ever in the past conceived the garden art to be one susceptible of such exalted use, it would take much study to determine. Perhaps the great Italian gardeners may have had the knowledge that this medium could serve to represent as well as to present. Possibly for some brief century in Italy the spirit as well as the body could walk in gardens, and surely no one ever better used the art to suggest a mood or to stimulate aesthetic delight than did the Italians. But in general our garden makers seem never to have been accepted among those artists who controlled a medium directly sensitive to the purposes of abstract thinking. Our achievement, compared to the use of the same instrument in the hands of the sixteenth-century Japanese seems to have been directed to less exalted ends. That we succeeded in accomplishing our own ends quite as well as the Orientals accomplished theirs cannot be denied.

One wishes that some competent person would write of the gardens of the world as a musician would write of instruments and their uses, or a painter of his colors and techniques. Then we might discover if the West is capable of adding one more to the list of the fine arts that we recognize or whether, in regard to gardens, we must remain in the stage when Pan's pipes and the charcoal drawings were preparing the way for the full orchestra and the complete palette of Japanese gardens.

LANGDON WARNER

New York Exhibitions—March

(Listed through the coöperation of the
"New York Art Calendar")

- American Women's Association*, 353 W. 57th St. Black and whites, water colors by members.
- An American Place*, 509 Madison Ave. Paintings and drawings by Robert H. Walker, to Mar. 22; new paintings by Marsden Hartley, Mar. 23 to Apr. 14.
- Another Place*, 43 W. 8th St. Paintings by Bertram Hartman, Mar. 1 to Mar. 28.
- Argent Gallery*, 42 W. 57th St. Water colors by Joseph Guerin, paintings by Sally Lustig, Mar. 2 to Mar. 14; Spring exhibition by members of the Nat'l Ass'n of Women Painters and Sculptors, Mar. 16 to Apr. 1.
- Art Students League*, 215 W. 57th St. Tapestries and their cartoons, to Mar. 7; water colors, Mar. 9 to Mar. 21.
- Brooklyn Museum*, Eastern Parkway. Dance in Art, to Mar. 15; Chinese prints, to Apr. 5; paintings from the United States Indian School at Sante Fé, Mar. 20 to Apr. 12; Glass Exhibition, Mar. 20 to Apr. 19.
- Caz-Delbo*, 630 Fifth Ave. Paintings by Irving Holtzman, Mar. 3 to Mar. 14.
- Clayton*, 108 E. 57th St. Etchings, pastels, water colors by W. J. Scott.
- Contemporary Arts*, 41 W. 54th St. Retrospective Group Exhibition, to Mar. 14; encaustics, oils and water colors by Rifka Angel, Mar. 6 to Apr. 4.
- Decorators Club*, 745 Fifth Ave. Photographs by Ella S. Hinman, Mar. 29 to Apr. 11.
- Delphic Studios*, 724 Fifth Ave. Paintings by Tibor Pataky and Hubert Ropp.
- Ehrich-Newhouse*, 578 Madison Ave. Drawings by Angna Enters, to Mar. 7; An American Group, paintings, Mar. 14 to Apr. 4.
- Federal Art Project Gallery*, 7 E. 38th St. Children's Show, Mar. 4 to Mar. 14; Joint Project Exhibition of Photography, Sculpture, Industrial Design and Posters, Mar. 18 to Mar. 28.
- Ferargil*, 63 E. 57th St. Paintings by Russell Cheney, water colors by Clarence Carter, Mar. 2 to Mar. 15; paintings by Henry Holt, water colors by Barse Miller, Mar. 16 to Mar. 29.
- Fifteen Gallery*, 37 W. 57th St. Paintings by Lars Hoftrup, Mar. 2 to Mar. 14; paintings by Beulah Stevenson, Mar. 16 to Mar. 28.
- Fischer*, 61 E. 57th St. Paintings by Loxton Knight, to Mar. 7; paintings by Macdonald Wright and eight California artists, Mar. 9 to Mar. 28.
- Gallery of American Indian Art*, 120 E. 57th St. Water colors by Ma-Pe-Wi, collection of blankets, jewelry and pottery, Mar. 2 to Mar. 28.

(Continued on page 214)

ANNOUNCING A NEW

A. F. A. Value Book

POP HART

By Holger Cahill

The American Federation of Arts has just acquired the remainder of the limited and popular editions of the Pop Hart Monograph, and has added it to the A.F.A. Value Books.

Pop Hart was a great artist, and a lovable man. The story Holger Cahill spins is the essence of the simplicity and sincerity of his subject. In many passages, one feels that Pop himself guided the pen. You will find this, we believe, one of the most engaging of all books.

In addition to text and illustrations, the Monograph includes a catalog of Pop Hart prints, with plate sizes and date. There are twenty-five gravure plates, produced by the Meriden process, noted for its accuracy in reproduction. The books are attractively printed and bound, die stamped in silver.

The limited edition is printed on permanent paper, and contains an original lithograph of one of Pop's immortal cock-fights. The lithograph, according to reliable estimate, is worth at least fifteen dollars.

This edition is also numbered, and signed by the artist, and the author. There are only fifty copies available.

Regular edition, \$2

Limited, \$10, including a six months subscription to the Magazine of ART, new or extension. To Federation Members, the price is \$7.50.

--- For Your Convenience ---

THE AMERICAN FEDERATION OF ARTS

Barr Building, Washington, D. C.

Please send me the following books, for which my check is enclosed.

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Special Note: If you are a Member of the Federation, send only \$7.50 for the limited edition; only \$1.80 for the regular.

NAME _____

ADDRESS _____

- Gatterdam*, 925 Seventh Ave. Paintings by Leo Huber.
- Grand Central Art Galleries*, 15 Vanderbilt Ave. "Twenty Years of Etching" by John Taylor Arms, Mar. 3 to Mar. 31.
- Fifth Ave. Branch, 1 E. 51st St.—Portraits and statuettes by Max Kalish, flower paintings by group, Mar. 10 to Mar. 21; paintings by Robert Brackman, Mar. 23 to Apr. 4.
- Grant Studios*, 110 Remsen St., Brooklyn. Brooklyn Society of Modern Artists and guests, to Mar. 10; group exhibit of small oils, Mar. 16 to Mar. 31.
- Grolier Club*, 47 E. 60th St. Books on travel of the Tudor and Stuart periods, to Mar. 10.
- Harlow*, 620 Fifth Ave. Early American views.
- Harriman*, 61-63 E. 57th St. Paintings by Cezanne, Renoir, Derain, Walt Kuhn, Matisse, to Mar. 14.
- Kennedy*, 785 Fifth Ave. Transportation prints—including carriages, steam locomotives, aviation, etc.
- Keppel*, 16 E. 57th St. Drawings and etchings by Hogarth, Rowlandson, Bellows and Sloan, to Mar. 14.
- Kleemann*, 38 E. 57th St. Paintings by Alice Sloane Anderson, Mar. 2 to Mar. 14; water colors by Sanford Ross, Mar. 16 to Mar. 28.
- Kraushaar*, 680 Fifth Ave. Paintings and water colors by Henry G. Keller, to Mar. 12; paintings by Louis Bouché, Mar. 16 to Apr. 4.
- Macbeth*, 11 E. 57th St. Portraits, Colonial and later; small water colors by Stevan Dohanos, Mar. 3 to Mar. 23; pastels and drawings by Robert Brackman, Mar. 24 to Apr. 6.
- Metropolitan Museum of Art*, Fifth Ave. and 82nd St. Goya Exhibition, Gal. D6, to Mar. 8; Winslow Homer and Arthur Boyd Houghton Centenary Exhibition, Gal. K 37-40, opens Mar. 7; work by John La Farge, Gal D6, opens Mar. 24; Egyptian Acquisitions, 1934-35.
- Milch*, 108 W. 57th St. Recent paintings by Stephen Etnier, Mar. 2 to Mar. 21.
- Morton*, 130 W. 57th St. Paintings by Robert Jackson, Mar. 2 to Mar. 14; group exhibition by young American artists, Mar. 16 to Mar. 28.
- Museum of the City of N. Y.*, Fifth Ave. at 103rd St. "Parades and Processions in New York," Photographs of N. Y. shop windows of 1935, Late XIX Century brocade dresses, Hamlet in New York, to April.
- Museum of Modern Art*, 11 W. 53rd St. "Cubism and Abstract Art," to Apr. 12.
- National Arts Club*, 119 E. 19th St. Annual exhibition by the junior artist members, Mar. 4 to Mar. 25.
- National Academy of Design*, 215 W. 57th St. 111th Annual Exhibition, Mar. 18 to Apr. 10.
- New School for Social Research*, 66 W. 12th St. Paintings by Edward Glannon, Mar. 2 to Mar. 21.
- New York Historical Society*, Central Pk. W. at 77th St. Books, prints, and manuscripts commemorating the 250th Anniversary of the Granting of the Charter to the City of New York, 1686-1936.
- New York Public Library*, Fifth Ave. and 42nd St. "Fifty Books of the Year," auspices Amer. Inst. of Graphic Arts, to Mar. 9; Mark Twain Centenary Exhibition, Main Exhibition Room, to Apr. 15; Japanese Figure-Prints (1770-1800), to Apr. 16; Prints by Kerr Eby, to Mar. 18.
- Paris*, 56 W. 53rd St. Paintings and drawings by Anthony Palazzo, Mar. 8 to Mar. 28.
- Passedoit*, 22 E. 60th St. French water colors through March.
- Pynson Printers*, 239 W. 43rd St. Material in connection with Dard Hunter's book, "A Paper-making Pilgrimage to Japan, Korea and China."
- Rabinovich*, 40 W. 56th St. Lithographs & photographs by Walt Dehner, Mar. 2 to Mar. 14.
- Raymond & Raymond*, 40 E. 52nd St. Abstractions in Reproduction, Mar. 2 to Mar. 28.
- Rehn*, 683 Fifth Ave. Water colors and drawings by Rosella Hartman, to Mar. 16; paintings by American artists, Mar. 16 to Mar. 31.
- Reinhardt*, 730 Fifth Ave. Paintings by five contemporary American abstractionists, Mar. 9 to Mar. 31.
- Salmagundi Club*, 47 Fifth Ave. Annual Oil Exhibition, Mar. 13 to Apr. 3.
- Seligmann*, Jacques, 3 E. 51st St. Water colors of Andora, Puerto Rico & the Lesser Antilles, by Walt Dehner, Mar. 2 to Mar. 14.
- Staten Island Institute of Arts & Sciences*, St. George. Greek and Roman Art lent by the Metropolitan Museum of Art, fragments of Coptic Tapestry lent by Prof. Anna M. Wellnitz, to Mar. 15.
- Sterner*, 9 E. 57th St. Water colors by Natalie Hammond, Mar. 9 to Mar. 21.
- Sullivan, Mrs. Cornelius J.*, 57 E. 56th St. Paintings by Soutine, to Mar. 11; paintings by Carl Springhorn, Mar. 16 to Mar. 28.
- Valentine*, 69 E. 57th St. Water colors by Milton Avery, to Mar. 7; paintings by the Pinto brothers, Mar. 9 to Mar. 21.
- Walker*, 108 E. 57th St. Paintings by Molly Luce.
- Weyhe*, 794 Lexington Ave. Sculpture by John B. Flannagan, to Mar. 14; paintings and drawings by Emil Ganso, Mar. 16 to Apr. 4.
- Whitney Museum of American Art*, 10 W. 8th St. Second Biennial Exhibition, Part II, water colors and pastels, to Mar. 18; selected works from permanent collection, from Mar. 19.
- Wildenstein*, 19 E. 64th St. Work by Warshawsky, to Mar. 14; loan exhibition of paintings by Paul Gauguin, Mar. 20 to Apr. 17. Admission 50 cents.

THE AMERICAN FEDERATION OF ARTS

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At a time like this, when our whole cultural tradition, our arts, and technology are threatened, no one can remain aloof. The intellectual workers in these fields must unite to preserve them. Specifically the artist, as a man who reflects and affects the immediate world around him, must strive to keep the channels of communication open. He alone gives birth to vital cultural values and today more than ever they cannot be entrusted to the keeping of institutions, governments, or one class of society. The vision of a better world which he holds can only be preserved through strong united action.

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